Comics Buyer's Guide

#1427
March 23, 2001
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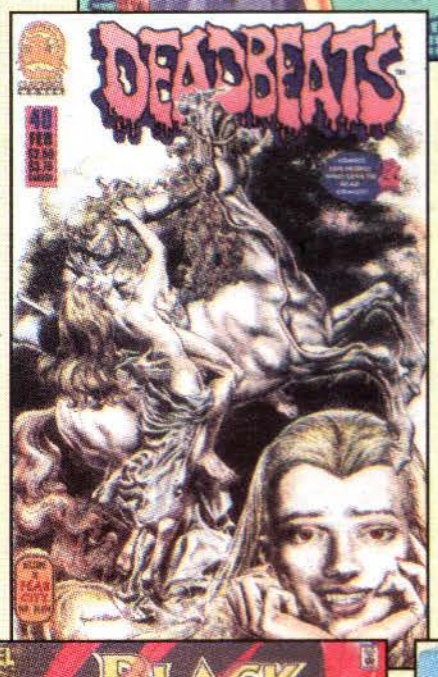

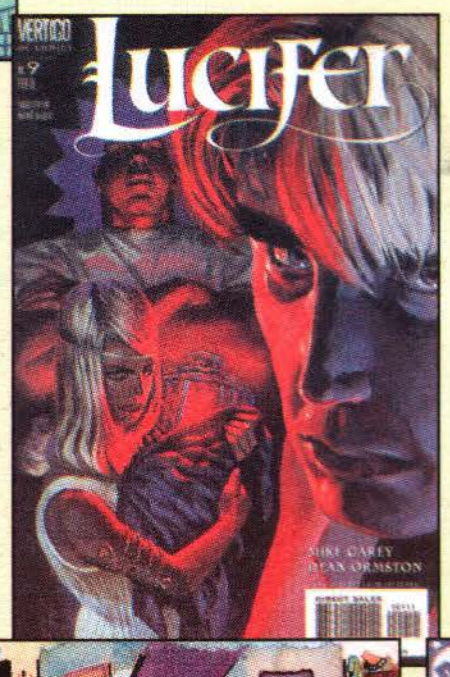

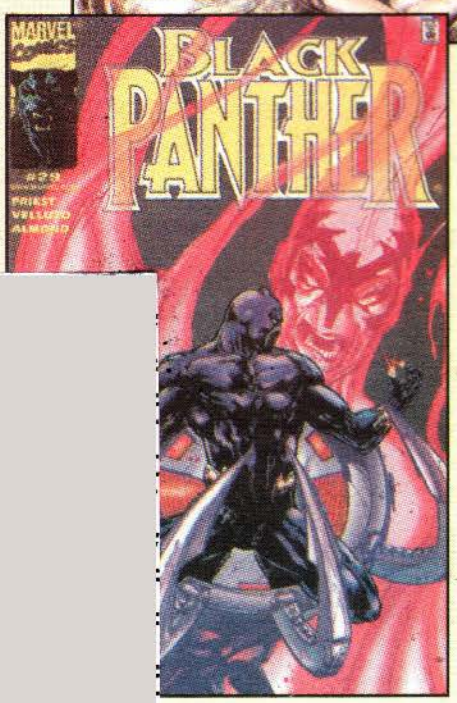

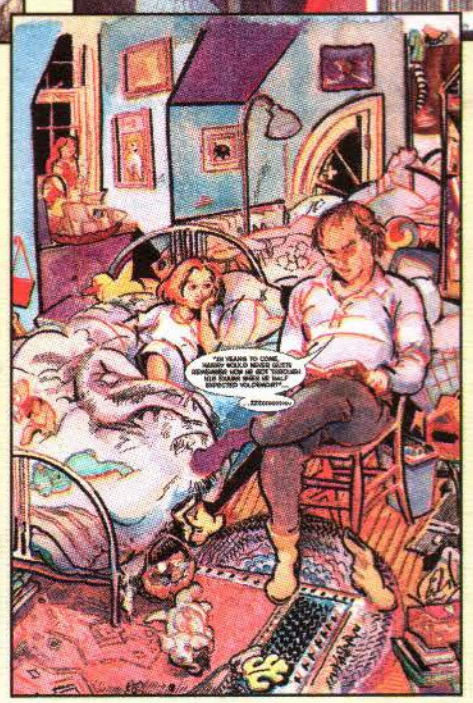

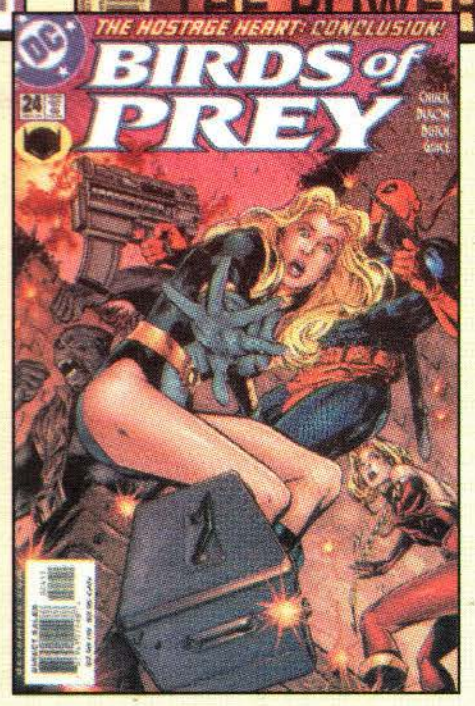

JLA/Avengers: It's Finally Happening

Ellison: Internet Rips Off Writers

Committee Announces Harvey Nominees

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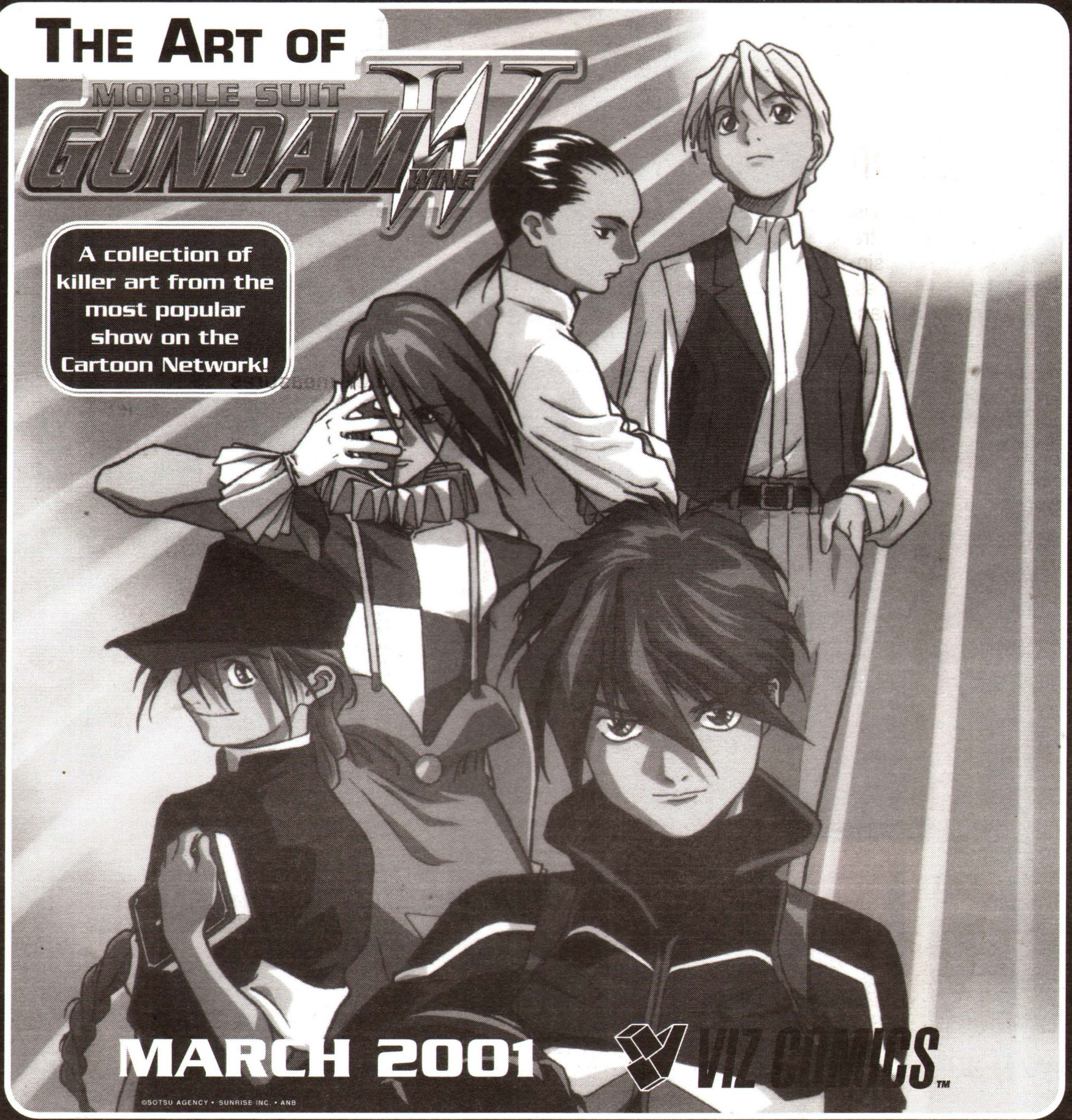

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#1427

March 23, 2001
(Vol. 31, #12)

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The Internet is ripping off writers

Guest Editorial by Harlan Ellison

For the past 10 months my attorney, M. Christine Valada, and I have been hip-deep fighting a legal battle, what we think is an extremely important case:

To protect writers' creative properties.

We filed a lawsuit against these parties to stop them from posting my works on the Internet without permission. This is copyright infringement. Rampant. Out of control. Pandemic.

AOL, RemarQ/Critical Path, and a host of self-serving individuals seem to think that they can allow the dissemination of writers' work on the Internet without authorization, and without payment, under the banner of "fair use" or the idiot slogan "information must be free." A writer's work is not information: It is our creative property, our livelihood, and our families' annuity. Why should any artist, of any kind, continue creating new work, eking out an existence in pursuit of a career, following the muse, when little Internet thieves, rodents without ethic or understanding, steal and steal and steal, conveniencing themselves and "screw the author"? What we're looking at is the death of the professional writer!

> The case is *Harlan Ellison v. Stephen Robertson, America Online, Inc., RemarQ Communities Inc., Critical Path Inc., Citizen 513, and Does 1-10, Federal District Court, Central District of California Civil Case No. 00-04321 FMC (RCx)*, but its result will affect others.

This is not only my fight, I'm not the only one whose work is being pirated. Hundreds of writers' stories, entire books, the work of a lifetime, everyone from Isaac Asimov to Roger Zelazny: their work has been thrown onto the web by these smartass vandals who find it an imposition to have to pay for the goods. (But gawd forbid you try to appropriate something of theirs … listen to 'em squeal!) The outcome of this case will affect every writer, editor, photographer, artist, musician, poet, sculptor, actor, book designer, publisher, and reader. What we're looking at is the anarchy of ignorant thieves ripping off those who labor for an honest payday, because they conveniently honor the lie that everything should be theirs for the taking.

Look, this is your fight, too. If that demented, self-serving misunderstanding of the word "information" prevails, and every zero-ethic tot who wants everything for nothing, who exists in a time where e-commerce hustlers have convinced him/her that they're entitled to everything for nothing prevails, and they are permitted to believe information must be free, with no differentiation made between raw data and the creative properties that provide all artists of any kind with an annuity, to allow them to continue creating new work, then what we're looking at is the egregious inevitability of no one but amateurs getting their work exposed, while those who produce the bulk of all professional-level art find they cannot make a decent living.

Do not, for an instant, buy into the cultural mythology that all artists are rich. A few are, but most have a hard row to hoe just subsisting, holding down second jobs. Most creators practice their art because they love it. If it were only for the bucks, they'd fare better as dentists, plumbers, or steam fitters. I'm fighting for myself, of course, but I'm also doing this for Avram Davidson, who died broke; for Roger Zelazny, who had to work like a dog till the day he pitched over; and for Gerald Kersh, whose work was reprinted and pirated in 65 countries, while he had to borrow money from friends to fight off the cancer. This is your fight, too, gang … and now we need your help!

For the past 10 months, my attorney and I have fought this alone. Although we are loath to ask, we do not have the endless deep pockets and lawyers (14 at the last count) that benefit large, arrogant corporations. We now need your financial help. As to the money being spent for the David-*vs.*-AOL Goliath lawsuit: Yeah, it's been a bear. We're about to enter the "discovery phase" of the litigation, and AOL, RemarQ/Critical Path, *et al.* are clearly trying to "paper us out," and what we've spent up to now will seem like a fart in a sirocco. So, yes, oh yes lawd, contributions are gratefully accepted in this fight to stamp out Internet piracy.

To make absolutely dead certain that no one can even remotely suggest that contributions went anywhere but to fight this infringement of writers' rights, we are setting up a new Post Office Box address, specially and only for receipt of contributions to what we are now calling KICK INTERNET PIRACY. And all checks must be made payable directly to our attorney, M. Christine Valada, to help cover costs and legal fees.

For those who ask what KICK is an acronym for: It means KICK, as in KICK INTERNET PIRACY. As in "kick 'em in the ass." Not *everything* has to be some strained cutesy acronym. As Sigmund Freud said, "Sometimes a word is just a word." As in KICK 'em in the ass.

This week in COMICS BUYER'S GUIDE

About the cover

In response to the query, "Which of your comics are the best ones people haven't discovered?" several publishers chose titles for ***CBG***. Those series' creative teams speak out about why readers should give the series a try. And Captain Comics chimes in with his (and his readers') opinions on some of the series spotlighted.

Pages 38 and 42

News includes: Harlan Ellison fights Internet piracy and needs help, Marvel President Bill Jemas defends Marvel's printing policies, Greg Manning Auctions achieves high prices in its first CGC-certified auction, JLA and Avengers will team up, Topps has a new Marvel card series, and Finland has Donald Duck stamps ..... **6 and elsewhere**

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A quartet of reviews spotlight more titles readers might have missed.

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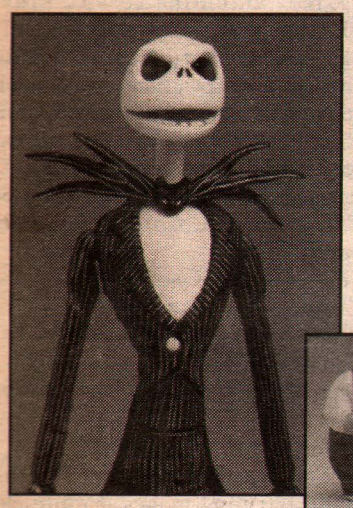

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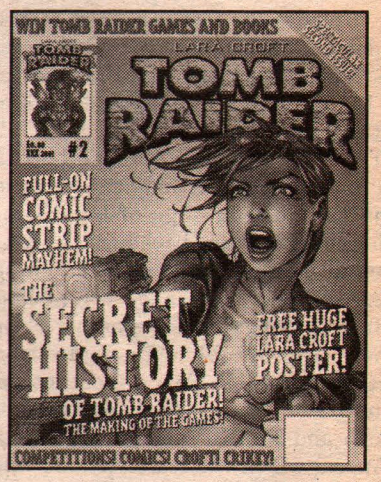
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LOOK FOR THESE EXCLUSIVE ITEMS ALSO IN THIS ISSUE!

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- Brom Poster #3: "The Allure of Damnation"
- Brom Poster #4: "Peace"
- The Crow Pin
- The Crow: "I'm Not Dead Yet" T/S
- The Crow: "Victims Aren't We All" T/S
- The Misfits 25th Anniversary: Jerry Only by Lukic T/S
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- Murcielaga The She-Bat Special
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- Tomb Raider Magazine #3 Previews Exclusive Cover
- Xena: Warrior Princess Magazine #20 Previews Exclusive Cover
- Xena: Warrior Princess Magazine #21 Previews Exclusive Cover
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Previews Shared Exclusives!

- 7th Sea #2

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Harlan Ellison vs. AOL: fighting piracy

By M. Christine Valada, Esq.

Ellison *v.* Robertson, *et al.*, is a case of copyright infringement on the Internet. Unlike the Napster matter ... the piracy of text has been largely overlooked by the publishing industry and the popular press. The case is complicated by the Digital Millennium Copyright Act (DMCA), passed in 1998, which established certain limitations of liability for online service providers when third parties post infringing material to or through an online service. Because the law is so new, reported decisions ... are minimal, and this case, like the Napster case, the MP3 cases, and the DeCSS case are charting new ground for the legal system.

This case is important to all writers and to the publishing industry, because it is on the cutting edge of legal issues which could drastically change the constitutional mandate to "secure for limited times to authors ... the exclusive right to their ... writings" and the ability of publishers to profitably copy or distribute those writings. ... Two important decisions have been handed down by the Fourth and Ninth Federal Circuit Courts of Appeal which vindicate virtually every argument we have made for the protection of copyrighted material online. The media have covered the Ninth Circuit Napster Decision extensively. The Fourth Circuit decision, ALS Scan *v.* RemarQ Communities Inc., is a resounding defeat for one of the Ellison defendants on similar facts and arguments of law raised in the Ellison matter.

Background

In April 2000, Harlan Ellison was told that an individual using the screen name and e-mail address *shaker@tco.net* was scanning stories by him and other writers and posting them to a newsgroup called alt.binaries.e-book. ... Four of Harlan's stories, all apparently scanned from copies of the Nebula Awards anthologies, were identified as copied by "Shaker."

> Although the Napster case of copyright infringement has received national attention and may seem to be of little importance to the world of comics, there is another lawsuit that could affect creator rights to their own material. This article is a portion of an article by Harlan Ellison's attorney, M. Christine Valada, and presents a portion of their view of the case and request for aid. Note, too, that copyright owners who do not defend that ownership can lose that copyright. See Page 4.

We learned that "Shaker" was actually Stephen Robertson, a 40-year-old living with his parents in Red Bluff, Calif. Although Robertson's ISP was Tehama County Online, TCO outsourced its newsgroup services to RemarQ Communities Inc. TCO cooperated by blocking "Shaker's" account immediately upon notice of the infringing activities and revealing the services provided by RemarQ and was, therefore, not included in the lawsuit which followed. The original complaint was filed on April 24, 2000. Stephen Robertson settled with Harlan almost immediately and is no longer a part of the case except for evidence he may have to provide during discovery and trial. The complaint was amended in late May, and the Court permitted the filing and service of a second amended complaint in October. ...

AOL's original motion for dismissal or summary judgment on the first amended complaint was heard in July and resulted in a temporary partial victory for AOL. However, the effect of this early ruling in favor of summary judgment on the copyright allegations has been essentially overruled by the Court's more recent ruling on AOL's motion to dismiss, or in the alternative for a more definite statement, the second amended complaint, which was heard in January and resolved in Harlan's favor. AOL's answer to the second amended complaint was due on Feb. 5, 2001. RemarQ/Critical Path's original motion to dismiss or in the alternative for summary judgment on the first amended complaint was scheduled for hearing and moved several times before being declared moot by the Court when granting leave to plaintiff to file the second amended complaint at the end of October. ...

In its order of Jan. 12, 2001, the Court demonstrates a better, but not complete, understanding of the DMCA than evidenced in July. What is important about this ruling is that it sets out that the analysis for a limitation of liability under the DMCA is fact-based and that online service providers must show that they have qualified for the limitation of liability by meeting threshold responsibilities. The ruling is now bolstered by the Ninth and Fourth Circuit decisions, and a review of the Jan. 5, 2001, tentative in the Ellison case indicates that it was even more in line with the subsequent Napster and ALS Scan rulings.

Now

We are about to begin the discovery phase of this litigation. At issue are matters such as whether AOL or RemarQ/Critical Path fulfilled their duties under the DMCA for the limitations of liability, whether the defendants had prior knowledge of the infringing activities or ignored "red flags," whether the defendants are direct, contributory, or vicarious infringers of the copyrights, and whether their activities — or the activities they have failed to stop — also constitute unfair competition with Harlan. Interpretation of the DMCA is still an overriding issue here, and it is our position that AOL is arguing an impermissible extension of the law, which, if ultimately accepted by the court, will make it impossible for anyone *ever* to prevail against an online service provider in copyright infringement litigation. We are also deeply disturbed by the RemarQ/Critical Path position that the wholesale copying of copyrighted works of fiction is "fair use." Or that it was necessary to copy all of the material to fulfill the public good of keeping the Internet operating. *This is truly a death of copyright argument.*

> For contributions to the case, make checks payable to: Law Office of M. Christine Valada. Send to KICK Internet Piracy, Post Office Box 55935, Sherman Oaks, California 91413.

Fortunately for us, the Ninth Circuit Napster ruling makes it quite clear that the Ninth Circuit will not accept the position that the wholesale copying of copyrighted material is "fair use" or that somehow the First Amendment is violated by the Copyright Act. The Ninth Circuit relied on the same cases we did in our motion briefs to make its points on these two issues. ...

We will face substantial expenses for depositions and electronic discovery. Because AOL's witnesses are likely to be in the DC area and RemarQ/Critical Path's are in the Bay area, travel will be required. Also, we will need to pay our expert witness(es) for their work and required reports. These out-of-pocket expenses are, of course, in addition to legal fees, and it may be necessary to hire associate counsel, law clerks, or litigation paralegals to help with both responding to and promulgating discovery. *Since opposing counsel have not taken a clue from these two recent decisions to open settlement negotiations, we fully expect to face tactics that will increase the cost of litigation for Harlan.* In fact, AOL's attorneys notified us at a meeting of counsel Feb. 20 that they intend to file yet another motion for summary judgment on the issue of their limitation of liability under Section 512(a) of the Copyright Act, despite legislative history which shows that this section is inapplicable to newsgroups.

... We are constantly on the lookout for other individuals who post Harlan's works and the works of other science-fiction and fantasy writers in alt.binaries.e-book and its mirror sites. It is difficult to police these places on a daily basis, so we rely on good Samaritans to help us keep on top of the pirates. ... *We want them all!*

Jemas defends Marvel's "no overprint" policy

March 2, Marvel President Bill Jemas issued the following statement in regard to the company's new printing policies:

Contrary to popular belief, gross overprinting is not a time-honored comics industry tradition. In fact, Marvel's policy of overprinting or reprinting 10-20% of our line was implemented during the company's bankruptcy in a desperate, shortsighted effort to squeeze every last dollar out of every last book.

The policy never worked. It was never penny-wise; it was always pound-foolish.

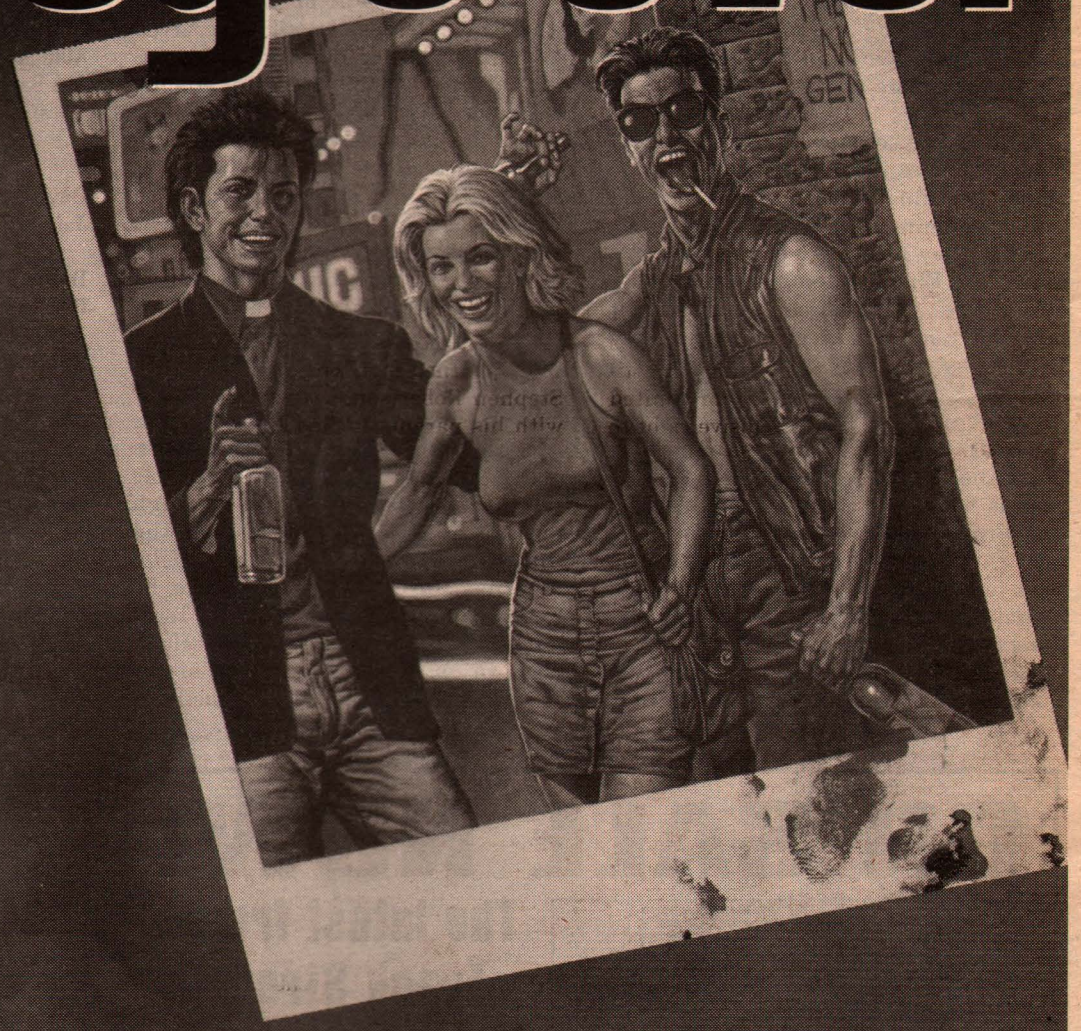
- Marvel added 15% to our annual manufacturing costs and passed those costs along to consumers as price increases. Consumers, of course, bought fewer books.
- Every year Marvel spent several hundred thousand dollars to resolicit those books to stores, again passing along the costs and suffering long-term volume decreases.
- Most of those resolicited sales were at deep discounts, which punished any retailer who had been optimistic enough to make an aggressive initial order at full price.
- Then, Marvel would pay thousands of dollars to store the unsellable books.
- We would pay thousands more to *destroy* the unsellable books.
- In addition, some books always found their way into the black markets, further hurting Marvel, Diamond, and our legitimate customers.
- Finally, overprints and reprints flat out *gutted* the long-term value of any book that could have become collectible.

Right now, Marvel makes enough extra copies to cover normal damages and mis-shipments. Beyond that, we do not overprint and do not reprint. I genuinely regret the inconveniences that this new policy has caused to comics-store owners. And, frankly, Marvel misses the short-term revenue every bit as much as you do. But I do believe that Marvel is acting in all of our best long-term interests. All the money we stopped wasting has been put to good use. Marvel has:

- Held the price of our mainline monthly books to $2.25, while our distinguished competition increased theirs to $2.50.
- Priced *Ultimate Spider-Man* and *Ultimate X-Men* at $2.25 while producing those books in a prestige format that normally commands $2.99.
- Built an inventory of trade paperbacks to keep more books in constant supply.
- Promoted new readership by posting sold-out books on Marvel.com.
- Upgraded the writing, art, and editorial standards of every book in the line.

This is the new Marvel. We can't be all things to all men, but we can make the best books in the business and sell them at the best price.

the party's over



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Harvey Awards Committee announces nominees for 2001

March 1, the Harvey Awards Committee announced nominees for its 2001 awards, recognizing outstanding achievements in comics in 2000. Named after the late Harvey Kurtzman, the Harveys are the only industry awards both nominated and selected by the full body of creative comics professionals.

The nominee list was compiled by tallying nominating votes from writers, artists, editors, and other professionals involved in the creative aspects of comics.

Winners are selected through a ballot mailed to more than 2,000 creators and publishers. Final ballots will be mailed at the beginning of March; in order to be counted, they must be received back by March 30. Eligible creators who would like to receive a ballot can contact their publishers or the Harvey Awards Committee by e-mail at *ballots@HarveyAwards.org* or by requesting one from Administrator Paul McSpadden at (972) 690-5491.

For the first time this year, the final awards ballot will also be available online. Professionals wishing to register to vote online should send an email with their full name, valid email address, and a brief list of professional work in comics to *register@HarveyAwards.org*. The committee will supply qualified voters with a password to access the secure voting section of the Harvey Awards website.

This year's recipients will be honored at the 2001 Harvey Awards Ceremony Friday, April 27 at the Pittsburgh Comicon. The awards themselves will be presented by creators, and many of this year's nominees will attend. The master of ceremonies will be Evan Dorkin; the keynote address will be delivered by Frank Miller. Tables can still be reserved for the awards ceremony and banquet. Limited free seating is also available. More information about the ceremony is available from Renee George at the Pittsburgh Comicon at (814) 467-4116, *pcomicon@nb.net*, or *www.pittsburghcomicon.com*.

Kurtzman (1924-1993) was a cartoonist, writer, editor, and comics genius probably best remembered for *Mad*, which he founded in 1952. He created 28 issues but left after a falling out in 1956 with E.C. Publisher Bill Gaines (for whom he also created *Two-Fisted Tales* and *Frontline Combat*). Kurtzman then created the short-lived satire magazine *Trump* for *Playboy* Publisher Hugh Hefner in 1957, followed with the comics-size *Humbug* in 1958, then *Help!* magazine. During his *Help!* tenure, he discovered such diverse talent as Terry Gilliam, Gloria Steinem, Gilbert Shelton, and R. Crumb. In 1962 he and collaborator Will Elder began producing the long-running *Little Annie Fanny* feature for *Playboy*. In the '70s he became known as the "father-in-law of underground comix" for inspiring a new generation of media-bending cartoonists.

Best Writer

Dan Clowes for *Eightball* (Fantagraphics)
Desmond Devlin for *Mad* (EC)
Warren Ellis for *Planetary* (WildStorm/DC)
Alan Moore for *Promethea* (ABC/DC)
Joe Sacco for *Safe Area Gorazde* (Fantagraphics)

Best Artist

Dave Cooper for *Weasel* (Fantagraphics)
Jaime Hernandez for *Penny Century* (Fantagraphics)
Herman Mejia for *Mad* (EC)
P. Craig Russell for *The Ring of the Nibelung* (Dark Horse Maverick)
Chris Ware for *Acme Novelty Library* (Fantagraphics)
J.H. Williams for *Promethea* (ABC/DC)

Best Cartoonist

Dan Clowes for *Eightball* (Fantagraphics)
Al Jaffee for *Mad* (EC)
Tony Millionaire for *Sock Monkey* (Dark Horse Maverick)
Jeff Smith for *Bone* (Cartoon Books)
Chris Ware for *Acme Novelty Library* (Fantagraphics)

Special Award for Humor

Sergio Aragonés (*Groo, etc.*)
Evan Dorkin (*Dork, World's Funnest, etc.*)
Sam Henderson (*Magic Whistle, etc.*)
Tony Millionaire (*Maakies, Sock Monkey, etc.*)
Bill Wray (*Mad, etc.*)

Special Award: Excellence in Presentation

Jimmy Corrigan by Chris Ware, design by Chris Ware (Pantheon)
***Drawn & Quarterly*, Vol. 3, #1** by various artists, design by Chris Ware and Chris Oliveros (Drawn & Quarterly)
Little Lit by various artists, design by Art Spiegelman and Chip Kidd (Harper/Collins)
Maakies by Tony Millionaire, design by Chip Kidd (Fantagraphics)
Tales of Terror: The Complete EC Comics Companion by Fred Von Bernewitz and Grant Geissman, design by Grant Geissman (Gemstone/Fantagraphics)

Best New Series

Atomics by Mike Allred, edited by Jamie Rich (AAA Pop)
Blue Monday by Chynna Clugston-Major, edited by Jamie Rich (Oni)
Castle Waiting by Linda Medley (Cartoon Books)
Jack Staff by Paul Grist (Dancing Elephant)
Luba's Comics and Stories by Gilbert Hernandez, edited by Gary Groth (Fantagraphics)
Powers by Brian Michael Bendis and Michael Avon Oeming, edited by Brian Oeming (Image)

(continues on Page 10)

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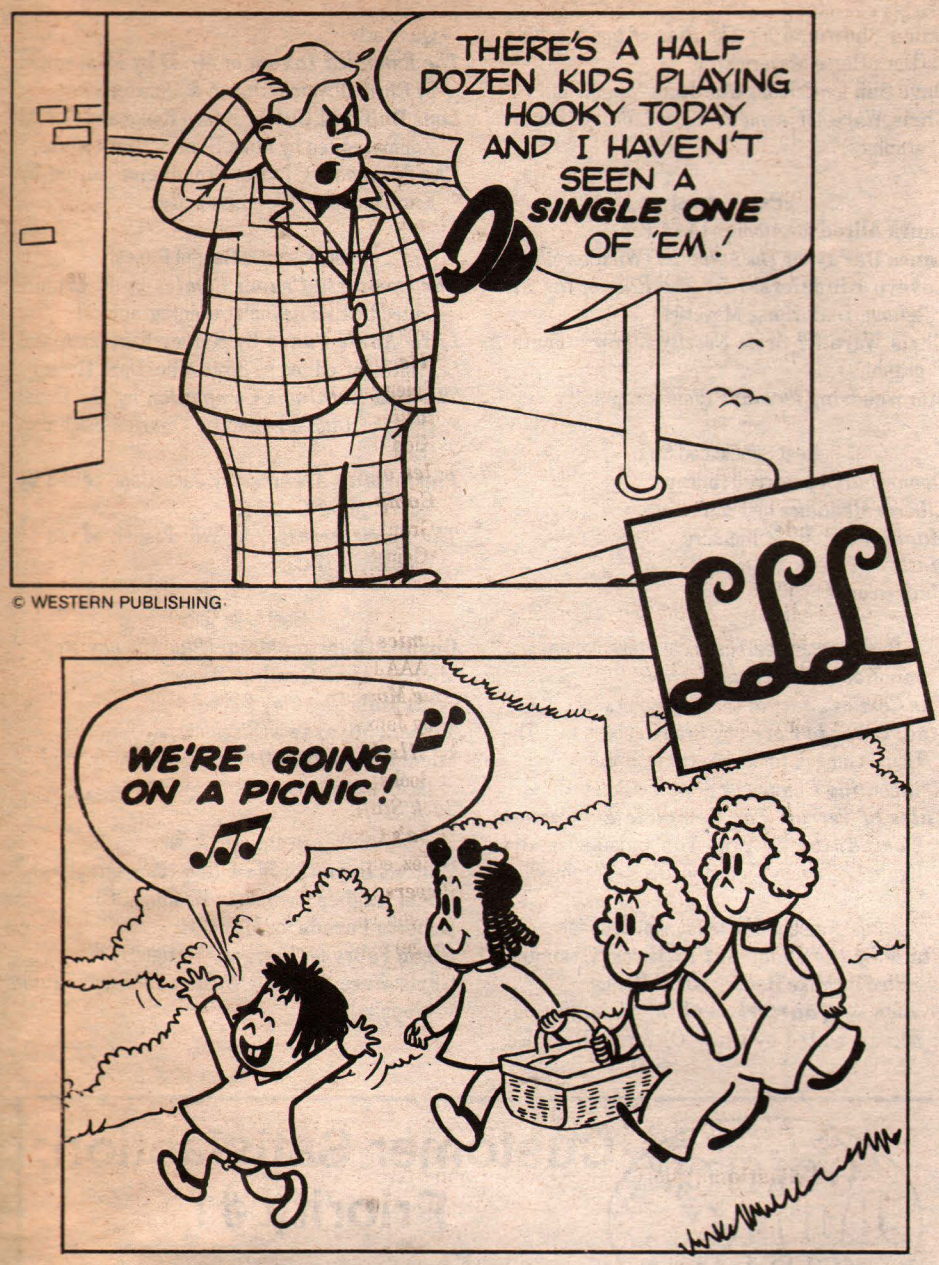

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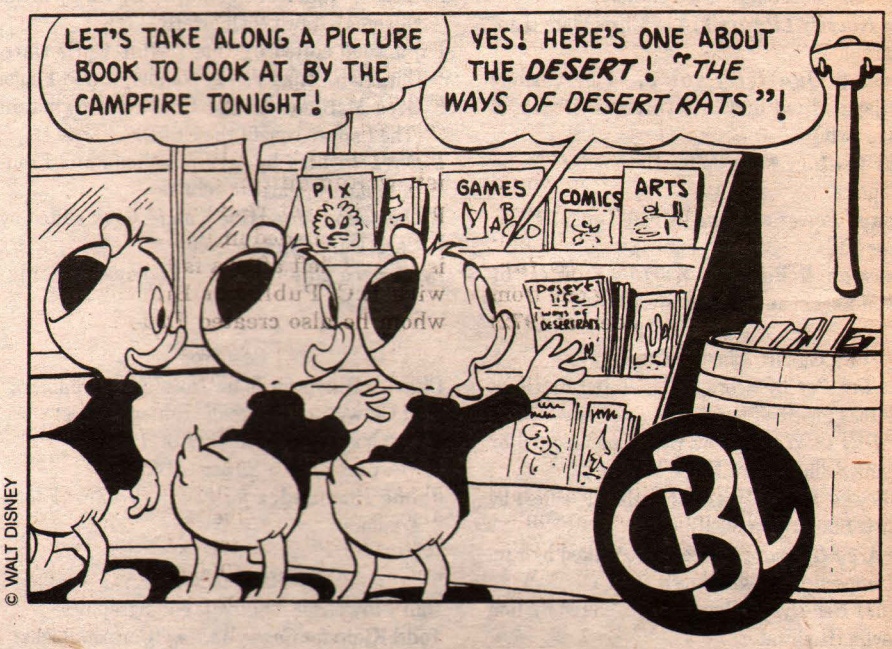
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HARVEY NOMINEES
(From Page 8)

Best Continuing or Limited Series
Acme Novelty Library by Chris Ware, edited by Kim Thompson (Fantagraphics)
Bone by Jeff Smith (Cartoon Books)
Promethea by Alan Moore and J.H. Williams, edited by Scott Dunbier (ABC/DC)
Sock Monkey by Tony Millionaire, edited by Phil Amara (Dark Horse Maverick)
Weasel by Dave Cooper, edited by Gary Groth (Fantagraphics)

Best Single Issue or Story
***Acme Novelty Library* #14** by Chris Ware (Fantagraphics)
***Drawn & Quarterly* vol. 3, #1** by various artists, edited by Chris Oliveros (Drawn & Quarterly)
***Penny Century* #7** by Jaime Hernandez (Fantagraphics)
Shazam! Power of Hope by Paul Dini and Alex Ross (DC)
Superman & Batman: World's Funnest by Evan Dorkin and various artists (DC)

Best Graphic Album of Original Work
Big Clay Pot by Scott Mills, edited by Chris Staros (Top Shelf)
Last Day in Vietnam by Will Eisner, edited by Diana Schutz (Dark Horse Maverick)
Monkey vs. Robot by James Kochalka, edited by Chris Staros (Top Shelf)
Safe Area Gorazde by Joe Sacco, edited by Kim Thompson (Fantagraphics)
Skibber Bee-Bye by Ron Rege Jr., edited by Tom Devlin (Highwater)

Best Graphic Album of Previously Published Work
Castle Waiting: The Lucky Road by Linda Medley (Cartoon Books)
The Collected Hutch Owens by Tom Hart (Top Shelf)
David Boring by Dan Clowes, edited by Chip Kidd (Pantheon)
Jimmy Corrigan by Chris Ware, edited by Chip Kidd (Pantheon)
Maakies by Tony Millionaire, edited by Gary Groth (Fantagraphics)

Best Anthology
***Drawn & Quarterly* Vol. 3, #1** edited by Chris Oliveros (Drawn & Quarterly)
Expo 2000 edited by Tom Devlin, Chris Oarr, Christian Panas, Jeff Alexander, Karon Flage, Greg McElhatton and Charles Brownstein (The Expo to benefit the CBLDF)
Little Lit edited by Art Spiegelman and Francoise Mouly (Harper/Collins)
Nickelodeon Magazine Comic Book edited by Chris Duffy (Nickelodeon)
Zero Zero edited by Kim Thompson (Fantagraphics)

Best Inker
Charles Burns for *Black Hole* (Fantagraphics)
Dan Clowes for *Eightball* (Fantagraphics)
Mick Gray for *Promethea* (ABC/DC)
Al Gordon for *Tom Strong* (ABC/DC)
Jaime Hernandez for *Penny Century* (Fantagraphics)

Best Letterer
Dan Clowes for *Eightball* (Fantagraphics)
Todd Klein for *Castle Waiting* (Cartoon Books)
Galen Showman for *The Ring of the Nibelung* (Dark Horse Maverick)
Dave Sim for *Cerebus* (Aardvark-Vanaheim)
Chris Ware for *Acme Novelty Library* (Fantagraphics)

Best Colorist
Laura Allred for *Atomics* (AAA Pop)
Laura DePuy for *The Authority* (WildStorm/DC)
Lovern Kindzierski for *The Ring of the Nibelung* (Dark Horse Maverick)
Chris Ware for *Acme Novelty Library* (Fantagraphics)
Jim Woodring for *Frank* (Fantagraphics)

Best Syndicated Strip
Doonesbury by Garry Trudeau
Liberty Meadows by Frank Cho
Maakies by Tony Millionaire
Mutts by Patrick McDonnell
Underworld by Kaz

Best Biographical/Historical Presentation
Comic Book Artist (TwoMorrows)
The Comics Journal (Fantagraphics)
Mad: Cover to Cover by Frank Jacobs and The Usual Gang of Idiots (Watson-Guptill)
Reinventing Comics by Scott McCloud (DC)
Tales of Terror: The Complete EC Comics Companion by Fred Von Bernewitz and Grant Geissman (Gemstone/Fantagraphics)

Best Presentation of Foreign Material
Blade of the Immortal by Hiroaki Samura, edited by Mike Hansen (Dark Horse)
***Drawn & Quarterly* Vol. 3, #1** by various artists, edited by Chris Oliveros (Drawn & Quarterly)
The Extended Dream of Mr. D by Max, edited by Chris Oliveros (Drawn & Quarterly)
Lone Wolf and Cub by Kazuo Koike and Goseki Kojima, edited by Mike Hansen (Dark Horse)
The Nimrod by Lewis Trondheim, edited by Kim Thompson (Fantagraphics)

Best Domestic Reprint Project
The Complete Crumb Comics by R. Crumb, edited by Eric Reynolds (Fantagraphics)
Little Annie Fanny by Harvey Kurtzman and Will Elder, edited by Scott Allie (Dark Horse)
The Mad Bathroom Companion by The Usual Gang of Idiots, edited by Charles Kochman (EC)
Plastic Man Archives by Jack Cole, edited by Dale Crain (DC)
The Spirit Archives by Will Eisner, edited by Dale Crain (DC)

Best New Talent
Chynna Clugston-Major (*Blue Monday, etc.*)
Michael Avon Oeming (*Powers, etc.*)
Scott Mills (*Big Clay Pot, etc.*)
Takeshi Miyazawa (*Sidekicks, etc.*)
Michel Rabagliati (*Drawn & Quarterly, Paul in the Country, etc.*)

Best Cover Artist
Charles Burns for *Black Hole* (Fantagraphics)
Adam Hughes for *Wonder Woman* (DC)
Roberta Parada for *Mad* (EC)
Glenn Fabry for *Preacher* (Vertigo/DC)
Chris Ware for *Acme Novelty Library* (Fantagraphics)

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825R	8 1/4 x 11	Super Golden Age Comics	$22.25	$73.00	$318.00
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758FB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$11.25	$37.00	$160.00
778FB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$12.00	$39.00	$170.00
825FB	8 1/4 x 10 1/2	Large Comics, Mag. & Letter - fits 875	$13.00	$42.00	$185.00
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700HB	7 x 10 1/2	Standard Comics - fits 725	$8.50	$36.00	$125.00
750HB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$9.00	$39.00	$135.00
758HB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$9.75	$41.00	$145.00
778HB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$11.00	$47.00	$160.00
825HB	8 1/4 x 10 1/2	"Large Comics, Mag. & Letter"	$12.00	$50.00	$170.00
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725M2	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$11.00	$37.00	$160.00
775M2	7 3/4 x 10 3/4	Silver/Gold Comics - 1950's-70's	$11.50	$38.00	$165.00
800M2	8 x 10 3/4	Golden Age Comics - 1940's-50's	$12.00	$39.00	$175.00
825M2	8 1/4 x 10 3/4	Super Golden Age Comics	$12.50	$42.00	$180.00
875M2	8 3/4 x 10 3/4	Large Comics, Mag. & Letter	$12.75	$43.00	$185.00
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COMICS BUYER'S GUIDE RESALE REPORT

Feb. 25, 2001 — March 3, 2001

Compiled by BRENT FRANKENHOFF
CBG Price Guide Editor

Greg Manning Auction brings many high prices

The Feb. 24 comic-book auction by Greg Manning Auctions Inc. brought in bidders via phone, personal appearance, and eBay listings.

It was the latest in a number of comics auctions by the company, but it was the firm's *first* "all CGC-certified" comics auction. There were a few exceptions to the CGC encasement, only because the Comics Guaranty LLC encasements did not fit a few of the lots. Nevertheless, even in those cases, the auction house guaranteed the condition, and many of those items brought high prices, too.

Lots which brought *double* or more of Manning's *high* pre-auction estimates included:

Journey into Mystery #98, 9.4, estimated at a high of $300, realizing $725.
Tales to Astonish #42 9.6, $500, $1,700
Tales of Suspense #41, 9.4, $1,200, $3,750
Incredible Hulk #181, 9.8, $2,000, $4,250
Daredevil #5 and #13, 9.4@, $500, $1,000 total
Fantastic Four #22, 9.4, $400, $1,100
Amazing Spider-Man #59, 9.6, $250, $525
Amazing Spider-Man #38, 9.4, $400, $800
Amazing Spider-Man #34, 9.6, $500, $1,100
Master Comics #69, 9.8, $1,000, $2,100
Weird Mysteries #1, 9.0, $1,800, $4,500
Weird Mysteries #6, 8,0, $1,200, $2,600
Weird Mysteries #9, 9.0, $1,000, $2,100
Weird Mysteries #11, 8.5, $800, $1,800
Suspense #24, 8.5, $500, $1,250
Mysterious Adventures #15, 8.5, $700, $2,100
Mister Mystery #3, 8.0, $1,000, $2,100
Mister Mystery #4, 9.2, $1,500, $3,500
Mister Mystery #8, 7.5, $1,000, $2,100
Mister Mystery #14, 8.0, $500, $1,300
Mister Mystery #15, 8.0, $700, $1,600
Mister Mystery #16, 8.5, $800, $2,600
Menace #1, 8.5, $1,000, $2,100
Journey into Fear #1, 7.5, $800, $1,700
Journey into Fear #13, 9.0, $400, $850
Haunted Thrills #6, 9.0, $200, $625
Haunted Thrills #13, 8.5, $500, $2,100
Marvel Spotlight #2, 9.4, $300, $700
City of the Living Dead, 8.5, $900, $1,800
Beware #6, 8.0, $800, $1,600

Although these realized prices were double or more the high estimates, they are only an indication of some of the high prices achieved in the course of the auction. For example, the Mile High copy of *Wings* #1 was estimated to bring $6,000 to $8,000 and brought $12,500.

There were many "pedigreed" comics in the auction; for instance, the *Mister Mystery* pre-Code horror issues listed here (from minor publisher Aragon) were each "River City" copies. A major portion of the sale was given over to horror material; intriguingly, the *Marvel Spotlight*, the first appearance of Marvel's *Code-approved* "Werewolf by Night," was listed in the midst of horror titles and brought a price *far* in excess of *all* price guides.

– Maggie Thompson

POWER-PUFF GIRLS #1
DC • May 00
Cover $1.99

This trio of super-girls are a runaway success. Their cartoon show is making them into a pop phenomenon, complete with a level of tie-in merchandising (toys, backpacks, lunch boxes, clothes, *etc.*) not seen since Pokémon's heyday. The comic book is a hit, as well, bringing with it a large female readership not normally seen in comics stores. If you move quickly, it's still possible to find a copy of #1, although prices are quickly moving up.

Current NM price: $9

JLA #1
DC • Jan 97
Cover $1.95

This series was a surprise hit in early 1997 due largely to writer Grant Morrison's intriguing new take on the legendary super-group. Things peaked the following year, when issue #1 easily brought $20 at resale before cooling off to $10 by last year. For many titles, that would have been the midpoint of a slow drift toward obscurity. But *JLA* has turned around once again, with writer Mark Waid. The price is rebounding, as well.

Current NM price: $12

SANDMAN #1
DC/Vertigo
Jan 89
Cover $2

Sigh. Neil Gaiman's *Sandman* has been the epitome of a quality comics series so long that it saddens us to report the (perhaps inevitable) demise of its value on the resale market. Prices are off 50-70% from last year, with #1 bringing just $22 or so on the resale market — down from a peak of $70 in 1997. Of course, this is still a remarkable record for a hot series that concluded years ago and that has been heavily collected in hardback, trade paperbacks, and a reprint series (*Essential Vertigo: Sandman*).

Current NM price: $22

UNCANNY X-MEN #266
Marvel • Aug 90
Cover $1

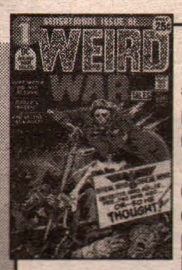
He's a good-looking Cajun rascal! He throws cards! He's Gambit and he's not going away any time soon. After dropping off a bit in value last year, Gambit's first appearance has rebounded, even though his profile has diminished markedly since the early 1990s, he was nowhere to be found in the recent *X-Men* movie, and a series of Gambit mini-series have met only modest success. Still, there's no keeping a mutant card-thrower down, *n'est-ce pas*?

Current NM price: $25

PREACHER #1
DC/Vertigo
Apr 95
Cover $2.95

Like *Sandman*, this was a high-quality series marked by smart writing and good art but whose resale value was doomed by the conclusion of the series and the ready availability of trade paperback compilations. The first issue peaked in 1999 at $40 but began sinking the moment it was announced that #66 was to conclude the series. Today, you can pick up a copy of #1 for just a quarter of that price, although most fans are opting, instead, to pick up a copy of *Gone to Texas*, a $14.95 trade paperback which collects the first seven issues. On the downside, this collection omits the terrific Glenn Fabry covers. The series' cover art was collected separately in the hardback *Preacher: Dead or Alive*.

Current NM price: $10



WEIRD WAR TALES #1
DC • Sep 71
Cover 25¢

Sometimes, a comic book becomes high-priced simply because it's *reported* to be high-priced. Several years ago, astonishing jumps on a number of unlikely titles, including the bulk of the mid-1970s Marvel monster reprint series as well as DC's *Weird War Tales* were reported. This was news, indeed, to most resellers, who had previously been racking many of these titles in their quarter boxes.

Relatively few people actually bought in at the ludicrously high prices, but the reports succeeded in, first, drying up the supply of quarter-box copies, then pushing the remaining copies into the $5-15 range, where most have stayed ever since. The exception appears to be *Weird War Tales*, which continues to rise due to its relatively low print runs and high-profile stories where NM copies of #1 have sold for more than $100. Calmer collectors can expect to pay much less, but the title is no longer the bargain it once was.

Current NM price: $45

Pricing research

is provided by *CBG* and *COMICBASE* (***www.comicsoftware.com***). Silver Age to present information is available in the ***2001 Comic Book Checklist and Price Guide***. Order at (800) 258-0929 or online at ***www.comicsbuyersguide.com***.

COMICLINK COMMENTS

BY JOSHUA NATHANSON

FAMOUS FUNNIES #210
Eastern
Feb 54
Cover 10¢

This Buck Rogers cover by Frank Frazetta is popular among high-grade and low-grade collectors alike. The collector who purchased this issue is a high-grade collector who has been looking for a copy like this for a long time. They have turned up in NM- (9.2) a few times, but the difference between a 9.2 and a 9.6 is significant. This issue is very rare in this condition and extremely desirable, thus justifying the price.

Sold in NM+ (CGC 9.6, off-white pages) for: $5,250

AMAZING SPIDER-MAN #8
Marvel • Jan 64
Cover 12¢

Although this issue number is a bit more common in high-grade than some of the issues surrounding it, it's still uncommon in this condition. It is a comic book that any high-grade Silver Age collector would be proud to own and it sells rapidly when put up for sale. In general, it can be noted that NM 9.4 issues have started to establish a price of about twice what NM- 9.2 issues sell for and about half of what NM+ 9.6 issues tend to sell for.

Sold in NM (CGC 9.4) for: $2,700

ALL-STAR COMICS #44
DC • Dec 48
Cover 10¢

All-Star Comics issues in low grade continues to be strong sellers on ComicLink. Featuring many different Golden Age super-hero characters, they are found to be desirable to many Golden Age DC collectors, many of whom try to put together complete runs of this title.

Sold in VG for: $245

AMAZING SPIDER-MAN #98
Marvel • Jul 71
Cover 15¢

This issue is popular for two reasons. It has a Green Goblin cover and also contains a drug story not approved by the Comics Code Authority. It sells well in high-grade because it is a "must-have" for most high-grade Silver Age and '70s Marvel collectors. It has also been an excellent investment over the years.

Sold in NM (CGC 9.4) for: $375

X-MEN #64
Marvel • Jan 70
Cover 15¢

This issue features the first appearance of Sunfire, the first Asian X-Man (with powers similar to The Human Torch). It's a very tough issue to find in high-grade. Demand usually eclipses supply, especially in high grade. Few of these issues have surfaced in CGC 9.4 and, in this grade, they are as hot as the character. This one sold very quickly.

Sold in NM (CGC 9.4) for: $325

Joshua Nathanson is CEO of ComicLink (**www.comiclink.com**), an online marketplace where a wide selection of condition-verified, investment-quality comic books, comic art, and related memorabilia are bought and sold.

feedback

Looking for the value of a specific issue? Noticed a recent trend?
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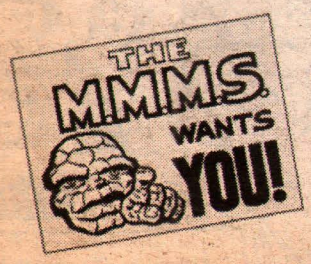

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Letters will be edited and may be cut due to length and other considerations. Responses to *Oh, So?* will be in first person, and — unless otherwise identified — will be by Maggie Thompson. Other respondents are signified by their initials:

JJM: Managing Editor John Jackson Miller
BWF: Projects Editor Brent Frankenhoff
JG: Associate Editor Joyce Greenholdt

Our **e-mail address** for **letters to the editor** is **ohso@krause.com**. You *must* include your name, address, and a daytime phone number on any electronic communication for it to be considered for publication. If part or all of your message is specifically *not* for republication, please indicate that in your message.

For our submission guidelines, please send a request (with a self-addressed stamped envelope) to Maggie Thompson at the address above or e-mail *cbgnews@krause.com*

William L. Sims
400 S. 11th St.
Gadsden, AL 35901

Regarding the ***Comic Buyer's Guide*** 30th anniversary issue #1423: What a complete waste of newsprint and ink!

What was the point of this failed experiment in nostalgia? To keep us updated on a 30-year-old price increase in comics? To let us in on the big secret (in such a "cute" way) that comics aren't as good as they used to be?

Of all the issues to be so completely irrelevant to the current state of comic book reading and collecting, you had to make it the 30th anniversary. #1423 is probably the only issue of ***CBG*** from which I have gotten absolutely nothing. No new information on the hobby I love, no entertainment value, nothing. If the subscription price for ***CBG*** were not such a great value (with this obvious exception) I would be asking for my money back.

As a suggestion, you could have simply done a "first 30 years" retrospective, or "best of ***CBG***" issue, or even straightforward remembrances and recollections of writers and staff — anything besides this inane attempt to be clever.

Or maybe I missed something, maybe I didn't "get it." I would be interested to know how many of your readers enjoyed #1423 and how many felt as if they could have spent that time doing something more worthwhile, like watching *Survivor II*.

Craig D. Smith
11432 Gwynne Ave.
Norwalk, CA 90650

First, let me say your return to 1971 was a really clever idea, and the creativity involved was much more appreciated than would be just having the standard "retrospective" 30th anniversary issue.

That said, I wanted to comment on one of your news stories dealing with the Comics Code in which it is written: "The only other time the Code's authority has been challenged was in 1955 when E.C. Publisher William M. Gaines reprinted 'Judgment Day,' an allegory of racial prejudice, in *Incredible Science Fiction* #33 (Jan-Feb 56) after the Code refused approval based on the central character being black."

That is the popular version of what happened, and I've seen it printed many times that way and even heard E.C. panelists at Conventions report it as fact, but there's just one problem. That's not the way it happened.

To get to the truth of the matter I submit the words of Bill Gaines himself from the 1972 E.C. Convention, which was transcribed in the pages of *Squa Tront* #8.

Now this brings us to the latest issue of *The Monster Times* [#10], which they were kind enough to devote to E.C., but which has about 400 errors of fact. *[Laughter.]* I don't object to it, except it's going to mislead everybody. One of the errors of fact is that according to *The Monster Times* the Code turned down "Judgment Day" because they wanted the spaceman not to be a Negro. That is simply not true. Knowing the Code, that I could have understood. What they objected to, which I *couldn't* understand, was the beads of perspiration on the Negro's forehead. This was to them a very distasteful thing. I refused to remove it, and it became a *cause célèbre* for a while. I threatened to take it to the Supreme Court, and they relented and the story was printed.

I suspect what the Code was seeking to enforce was a broad interpretation of General Standards Part C of the original Code guidelines which stated, "Ridicule or attack on any religious or racial group is never permissible." In this case presenting a minority as "sweaty" was just something they'd rather not have had in the story since it had nothing to do with the plot, anyway.

In any case, it doesn't seem right to me to present the original Comic Code Board as bigots when it seems to me their worst crime is just being overzealous do-gooders. Also, as I said, I don't mean to single out ***CBG***, as the revised version of what happened has been going around a long time. I just thought setting the record straight through the words of the one guy who was actually there might be a good

(continues on Page 16)

For Art's Sake — By Chris Smigliano

A LOT MORE WOMEN ARE COMING IN LATELY!!
YEAH, IT'S BEEN AMAZING!!
USAGI
SUPERNATURAL LAW
MELONPOOL
PARDON ME FOR ASKING, LADIES... BUT HOW ARE YOU ENJOYING YOURSELVES HERE?
WE'RE HAVING A BLAST!! WE DIDN'T THINK THAT COMICS LIKE THIS EXISTED!!
LILY WONG
AKIKO
AND BEST OF ALL, THE GUYS HERE DON'T HIT ON YOU!!
BATS
SUPES
WARS
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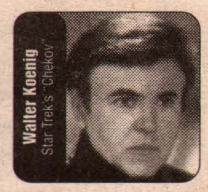

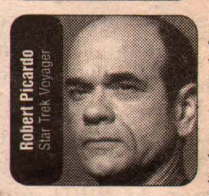

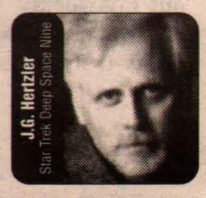

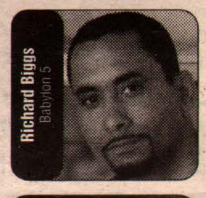

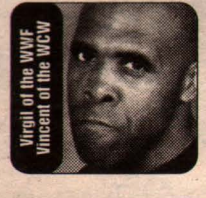

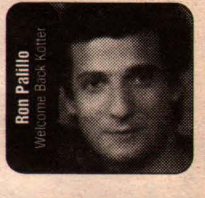

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- **Dick Durrock** (Swamp Thing)
- **Jenette Goldstein** (Aliens, Titanic)
- **David Hedison** (Live & Let Die)
- **Geoffrey Holder** (Live & Let Die)
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Oh, So?

From Page 14

idea.

[Don't forget General Standards Part C: "All elements or techniques not specifically mentioned herein, but which are contrary to the spirit and intent of the Code, and are considered violations of good taste or decency, shall be prohibited." It could as easily be argued that no one with good taste would show sweat.]

Jack Abramowitz

Wow. The 30th Anniversary issue of ***CBG*** knocked me for a loop. I enjoy "retro" when it's done well (*à la* "1963" and "Big Bang," for example), and the "1971" issue was no disappointment. In fact, it was quite the surprise that you did it at all, when one considers how diligently ***CBG*** has eschewed "April Fool" articles.

I have one request, however, should you ever choose to repeat the stunt (unlikely though that may be). Please include current news and reviews. It was fun to read old news but not terribly useful, nor the reason one typically purchases a newspaper. I don't think a section of 2001 news would have spoiled the illusion any more than keeping modern ads did.

Kudos on a fun special issue and happy anniversary. I didn't discover ***CBG*** until 1985 or 1986, but I look forward to being with you for the next 30 years.

[There's a difference between an "April Fool" gag and basically correct material with an adjusted point of view, which is what we strived for. The closest to "unreal" we got was the posited material from the 1941 "#1" issue.]

Dan Tyree
1801 Snake Creek Rd.
Belfast, TN 37019

Congratulations to ***CBG*** for reaching its 30th anniversary. I'm proud to have been a subscriber for almost 29 of those years and a contributor for nearly 18 years.

Contributor? I know *Dan T's Inferno* hasn't been the most conspicuous feature in ***CBG*** of late, but the last year and a half has been pretty busy. Overtime is par for the course in my "day job" (which pays about 2/3 as much as my old 40-hour-a-week position), I'm still having to come to grips with Dad's death, the battle against infertility isn't all fun and games, Melissa is struggling with fibromyalgia, my aunt was diagnosed with brain cancer around Christmas, I sometimes teach Bible class twice a week, and I'm grinding out my weekly *Tyrades!* humor column for two area newspapers.

As if I needed something else to do, *Tyrades!* is now archived on the Internet at the Themestream site (which I learned about through the excellent *Comics Revue* from Manuscript Press).

Themestream brings together experts (and self-styled experts) to write on a wide variety of topics. The broad categories such as "Autos," "Careers," "Computers," "Sports," "Hobbies," and "Health" have 1,700 subcategories. There are 25 pages (!) of listings of comics articles that have been given a "star" rating.

Tyrades! itself does not dwell on comics that much, but I can promise you amusing, free-wheeling 600-word reading matter every week. Go to *www.themestream.com* and use keyword Tyrades! or send me a blank e-mail and I'll send you the hyperlink for subscribing. Themestream is advertising-supported, and I get 2¢ each time a column is read, so, if enough of my ***CBG*** friends subscribe and forward the columns to *their* friends, maybe Melissa and I can afford to eat out every now and then. Or pump a little more money into the comics economy.

Best wishes to everyone in fandom.

Matt Levin
Walking Man Comics
123 Elm St.
Hatfield, MA 01038

I remember that silent issue of *G.I. Joe* — you wanna know how?

First, let me thank you a big thank you for your yesteryear issue; let me stand up, here, and say, *"Yay! Yay! Yay!"*

And for your follow-up issue breaking the 30th anniversary issue down: one more, another *Yay!*

Space has forced me to save articles and sometimes covers, and recycle the rest, but ***CBG*** #1423 is out and out a keeper. My one disappointment with it, first reading, was that I could tell there was a line between "this was actually there" and "this is made to sound as if it were old." But it got sometimes hard to tell, y'know — which is a mark of some distinction, hard to earn, but annoying in a news-journal nonetheless. But, ah: next issue to see the line and where and even *how* it was drawn: Thank you.

Yep, a keeper. Maybe almost as much great fun to read, and read over, as it must've been to create it.

That silent issue of *G.I. Joe* is the only issue I ever bought, the only one I've got. But, way longer ago, I'd gone through "silent" treatment when Jonah Hex was shanghaied to Shanghai and page after page was nothin' but lettered in Chinese. Sorry to say, I actually took an issue to a Chinese person, only to earn some disgust for comics. Not Chinese, he said, not real. Nonetheless, there was page after page of "mute" storytelling. And it worked "good, real good"!

There're lots of early, and many recent, comics with great "silent writing" (*e.g.*, *Sin City: Silent Knight*). But a company-wide "crossover" will be interesting to see. What I think we'll see is that Ulti-team-up and Ulti-Spidey will way shine, way shine, because Brian M. Bendis has used silent story-telling all through his *Goldfish*, *Jinx*, and *Torso* work and is a master of it among writers.

While I'm at it, I'd like to plug 430 really deserving good comics: Oh, wait, I'm unplugged. Thank you for a great 30th issue.

[By the way, you might be pleased to know that ***League of Extraordinary Gentlemen****'s use of Arabic* ***is*** *correct, not just nonsense scrawls.]*

Jeff Gelb
c/o *R&R*
10100 Santa Monica Blvd., 5th Fl.
Los Angeles, CA 90067

G.B. Love died recently.

It's sad to hear of his passing, especially since I know he didn't lead an easy life. But anyone who's been in fandom since its glory days (the '60s) has a lot to thank G.B. for. His *RB/CC* was the place where fanzines were found, where comic-book bargains were to be had, where information flowed, and, in many ways, where fandom flowered.

At its prime, it was the hub of

(continues on Page 18)

LAST KISS

DIALOGUE BY JOHN LUSTIG

"SURE, I CAN BEND STEEL WITH A FLICK OF AN EYELASH! AND I CAN ***HEAR*** A HUMMINGBIRD SIGH A *GALAXY AWAY!* BUT--WHEN IT COMES TO LOVE--I'M ***HELPLESS!*** I KNOW EVERY SUPERHERO HAS TO HAVE A VULNERABILITY--ONE STRANGE, EXOTIC, ***INEXPLICABLE*** WEAKNESS. BUT IT'S ***SO UNFAIR!*** BABES JUST TOTALLY BAFFLE ME! I'D GLADLY TRADE ALL MY POWERS IF I COULD BE LIKE NORMAL MEN...AND UNDERSTAND WOMEN!"

SORRY I'M LATE, HON, BUT THERE WAS A BIG EMERGENCY ON THE PLANET AMAZONIA AND...
HMMPH! WHAT WAS IT THIS TIME?
DID QUEEN DOMINA HAVE ANOTHER LEG CRAMP AND NEED ONE OF YOUR "SUPER" MASSAGES--AGAIN?
8.1.4
TRY TO UNDERSTAND, SWEETIE! THERE ARE FOUR BILLION WOMEN ON HER PLANET ...AND NO MEN! NATURALLY, THEY NEED MY HELP EVERY NOW AND THEN...OPENING JARS ...KILLING SPIDERS...RUBBING SUN TAN LOTION ON ALL THOSE HARD TO REACH PLACES!
COME HERE, DEAR! I THINK IT'S TIME WE FIND OUT HOW INVULNERABLE YOU REALLY ARE!

Next Issue: AAAARGH! The Pain That Wouldn't Die!

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WonderCon features many of the brightest creative stars in comics, including:

Murphy Anderson *(DC Great)*
Sergio Aragones *(MAD, Groo)*
Creig Flessel *(1940s Sandman)*
Russ Heath *(Sgt Rock)*
Marie Severin *(EC, Hulk)*
Roy Thomas *(Alter Ego)*
Jim Warren *(Vampirella, Eerie)*
Art Adams *(ABC's Jonni Future)*
Brent Anderson *(Rising Stars)*
Michael Bair *(JSA)*
John Cassaday *(Planetary)*
Michael Chabon *(Kavalier & Clay)*
Joyce Chin *(Xena)*
Frank Cho *(Liberty Meadows)*
Rachel Dodson *(Harley Quinn)*
Terry Dodson *(Harley Quinn)*
Mark Evanier *(Groo, CBG)*
Al Gordon *(Tom Strong)*
Mick Gray *(Promethea)*
Devin Grayson *(User)*
Mario Hernandez *(Love & Rockets)*
J G Jones *(Marvel Boy)*
Michael Lark *(Legend of Hawkman)*
Steve Lieber *(Whiteout)*
Aaron LoPresti *(Atomic Toybox)*
David Mack *(Daredevil, Kabuki)*
Val Mayerik *(Man Thing)*
Kevin Nowlan *(ABC's Jack B Quick)*
Trina Robbins *(Go Girl)*
Steve Rude *(Spider-Man: Lifeline)*
Eric Shanower *(Age of Bronze)*
Jim Silke *(Bettie Page)*
Chris Sprouse *(Tom Strong)*
Dave Stevens *(Rocketeer)*
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CALLING ALL PROS

In the midst of preparing this issue of ***Comics Buyer's Guide***, the link to the file server was broken, throwing the schedule for the issue into moderate confusion. ***CBG*** is published on time, all the time, so it was necessary to adjust procedures to get the work done. At the same time, a large chunk of the East Coast is preparing to get work done despite a "nor' easter" on the way. People are planning ahead ways to get through potential emergencies.

What are *your* emergency plans? How do you get your work done, your project completed, when plans go awry?

In this case, for example, it was possible to proceed with some of the job using home equipment. This column, thanks to interchangeable computers, could be written on another computer, saved to disc, and brought to the office. An e-mail needed for *Resale Report* could be sent to a home e-mail address, where it could be downloaded to disc and brought to work for resumption when office equipment was returned to readiness.

Figure it this way: In a week, you have a fixed amount of work to be accomplished. There are jobs in your schedule that you can do without specific tools: computer, electric power, water, and/or phone. If possible, and you know a problem might be coming, save those till last. Moreover, the saying "first things first" makes sense most of the time. If you know you want to file papers but you have an article to write by a specific date, you might want to give preference to the article.

Julie Morgenstern's *Time Management from the Inside Out* suggests an additional approach, regarding such moments as "sudden opportunities" and setting up a "sudden opportunity" list. In this case, you can make a "to do" list in three categories, and you can adapt your actions to the resources you have available: (1) **Five minutes or less:** make a quick phone call; read a simple comic book; back up some computer files; prepare a birthday card. (2) **Half an hour or less:** read a short graphic novel; update expense reports; cook a meal; clear a file drawer; walk; write a letter to ***CBG***. (3) **One hour or less:** Search the Internet; work out; do a load of laundry; work on a business plan; pay bills; evaluate your month's calendar to analyze deadlines and verify work flow.

It'll depend on how much paper you have, but it's often handy to print out hard copies from time to time; it'll give you something to work with in a power outage — and a back-up for corrupt files.

Oh, So?

From Page 16

comics fandom; the nexus for a ragtag group of comics addicts to find friends and bargains alike in the days before massive comics conventions and four-color magazines about comics.

I miss those days, as I miss *RB/CC*. And I will miss G.B. Love.

Steven Fears
10701 S. Miller Ave.
Oklahoma City, OK 73170

I just heard that G.B. Love passed away a few days ago. It really saddens me that one of the early founders of comics fandom is gone. It's almost because of him that a lot of us became fans and collectors and professionals. I remember eagerly getting those early issues of *Rocket's Blast/Comicollector* to read the articles and see who was selling what.

He was a true fan who believed in comics and collecting and just plain enjoying them. His excitement spread to all of us. He helped increase the number of fans, issue by issue. He linked all of us across the country to a hobby that was fun and gave us a place to "meet." It's probably because of him that a lot of us are still around to enjoy this hobby. His influence had lasting effects on all of us.

I thank him for getting me involved in something that I still love after all of these years. Most of us can trace our involvement with comics back to him and those early days. He will be missed.

Jeffrey Plackemeier
1108 Hall St.
St. Charles, MO 63301

As reluctant as I am to get that dead horse's foal out of the stable and start beating on it, I have something to say about the side-by-side Curt Swan and John Byrne panels that Peter David ran in his column in ***CBG*** #1420. I hadn't before noticed how close an approximation to the Swan panel the Byrne panel was. (It was an inside joke that took me 14 years to get.)

After the controversy a few years ago about artists "swiping" poses — or even entire cover layouts —from other artists, it has become standard practice these days to add an "After so-and-so" caption to the panel in question. Although I believe an artist paying homage to an entire comic-book cover should credit the original artist, sometimes, these individual panels are more effective without such credit. My reasoning is that such things provide a little something extra for fans who are in on the joke.

Granted, I missed the one that Byrne included in *Man of Steel*, but I wouldn't have enjoyed it as much with an "After Swan" caption in 1986 as I did two weeks ago. I don't condone swiping panels from other artists without credit as a regular practice, but I think in certain cases it makes sense. When the same (or similar) character finds himself in the same (or similar) situation he (or a teammate) has experienced in the past, I think the use of what I refer to as a "*déjà vu* panel," run without credit as an in-joke to the fans, is justified.

John Byrne really is the master of this type of tribute, a tribute in the true sense of the word. He used it before in *The Thing* #7, when Ben Grimm paid a visit to Byrne's office, which was an exact replica of Sub-Mariner's Jack Kirby-designed Hollywood office from *Fantastic Four* #9. Speaking of Sub-Mariner, Byrne used it again in *Namor* #8, when Subby jumped off a building not knowing his ankle wings had been dissolved. He fell to earth in exactly the same manner in which he fell down an elevator shaft in a 1950's Bill Everett story (reprinted in *Marvel Super-Heroes* #16).

As a reader and longtime fan, I felt in on the visual jokes from those two issues, but they wouldn't have been as effective, I don't think, with a credit caption.

[A growing trend in comics is providing this sort of annotation in some sort of afterword. Carla Speed McNeil's ***Finder*** *provided this sort of background — and Linda Medley's latest* ***Castle Waiting*** *is loaded with detail on her researches for issue's story. That way, the story can be read in one flowing experience, and curious readers can add appreciation before rereading.*

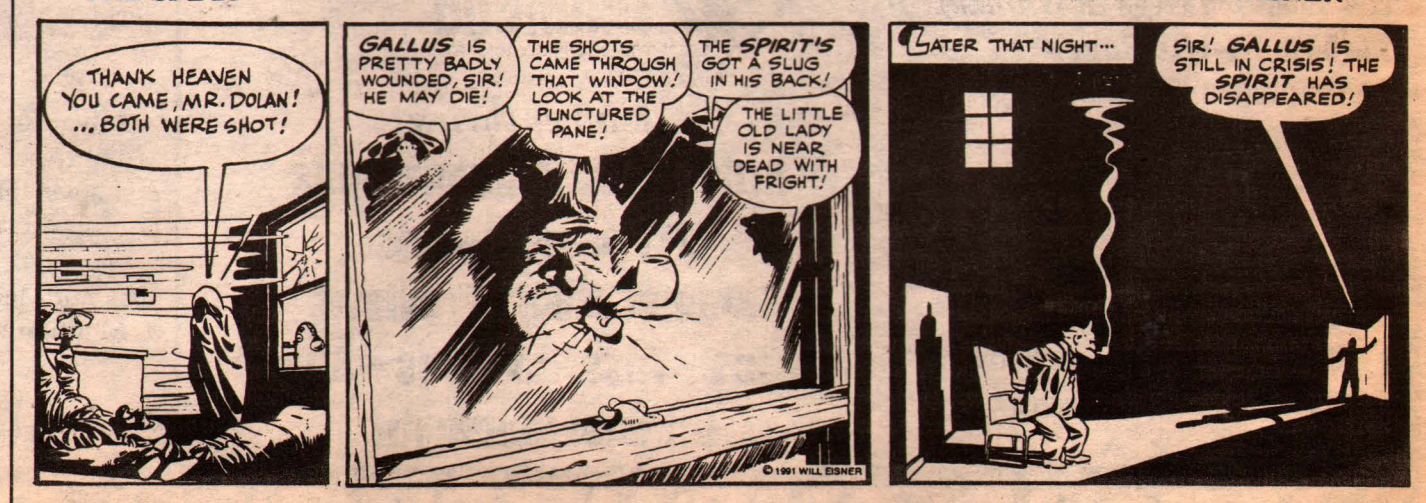
And, by the way (an annotation of our own), Peter David didn't run the pictures and caption; those were the idea of and provided by ***CBG****'s Brent Frankenhoff.]*

John Slater
6838 Williams Trail
Grayling, MI 49738

I have been following the CGC controversy for many months now, listening to the varied opinions concerning CGC's grading, the pros and cons, *etc.*

Let me say this about CGC: They know how to grade. I can't tell you how many times I've heard someone say CGC overgrades *or* undergrades comics. In their defense, I must say that this is simply not true. I recently submitted five comics, all in the Very Fine range. CGC graded each book *exactly* as I would have graded it, even noting on the label minor flaws such as a date stamp and also noting the page color with *exact* accuracy. So to all those who feel "robbed" by CGC because they did not get exactly what they thought: Maybe you should reevaluate your grading standards; it's about time someone stood up and took the "bull" by the horns. I thank CGC for *that*.

(continues on Page 20)


THE SPIRIT
COOT GALLUS #12
WILL EISNER
THANK HEAVEN YOU CAME, MR. DOLAN! ...BOTH WERE SHOT!
GALLUS IS PRETTY BADLY WOUNDED, SIR! HE MAY DIE!
THE SHOTS CAME THROUGH THAT WINDOW! LOOK AT THE PUNCTURED PANE!
THE SPIRIT'S GOT A SLUG IN HIS BACK!
THE LITTLE OLD LADY IS NEAR DEAD WITH FRIGHT!
LATER THAT NIGHT...
SIR! GALLUS IS STILL IN CRISIS! THE SPIRIT HAS DISAPPEARED!
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Oh, So?

From Page 18

Next, I must confess that the whole idea of slabbing a comic book is certainly changing the industry. There seems to be at least three groups of collectors now: the CGCers, the *Masterworks* and *Archive* collectors, and the folks who refuse to change. I will admit that I am in the last category, preferring to find those rare deals where the seller has no idea (or doesn't care) what he is selling, his junk being my treasure. But I've noticed recently there is increased demand for CGC comics in high grade (9.0 and better) *and* for the *Masterworks* volumes, in particular. My theory is that the thrifty collectors would prefer to avoid the whole CGC process and get beautifully bound books they can read over and over. Also, what good is a CGC comic book to a true comic-book lover? You can't touch it, read it, or smell the pages without having to go through the "recertification process." You can't examine the interior; you can't re-read it. The fun is gone.

Isn't fun what it's all about?

Of course, if your idea of fun is having your favorite comic book encapsulated in a plastic tomb, have at it. I prefer to be able to take the issue out whenever I want, read it again, examine its flaws, in short, *enjoy* it. It's amazing to me that the whole thing has come to this: These are comic books, for God's sake, not stock certificates. I didn't think this hobby was supposed to be part of corporate America.

[Remember that comic books as we know them were created by corporate America to keep four-color presses running and to act as enticements to families to shop in particular stores.

We've been told that it's not at all uncommon for a buyer of a CGC-encased comic book to take it out to read it. What the grading does is tell a buyer what he's getting. And, in some cases, the slabbing keeps the comics in a stable form.]

Matt Williams
410 Jane Rd., Apt. 3
Troy, AL 36079

I'm writing because the issue of getting comics into the hands of a wider audience has been weighing on my mind lately. I wanted to encourage DC — and any other publishers, for that matter — to pursue a course that I have seen work firsthand.

As a former bookseller, I saw trends in kids' books come and go over the last three years. These trends are usually tied into whatever show is popular on FoxKids or Nickelodeon. However, several months ago, my store began carrying a series of storybooks by Ladoll's that adapted episodes of *Batman: The Animated Series* and *Superman*. I could not get these books in fast enough. The younger kids were eating them up. I had parents asking me if more were coming out. When I would then suggest they pick up *Batman: Gotham Adventures*, they would thank me profusely. They had looked at the other titles and determined them to be too violent for their kids. (Parents demonstrating personal responsibility for what their kids were reading! I know. I was astounded, too.)

Anyway, I thought this proved that an audience is still there and that it is still interested. If we can catch readers early in life, when I'm sure most of us were, I believe that we can create a new generation of comics readers. But we can't just rely on the comics to snag them. We can give them picture books when they are young, then follow that with intermediate and young-adult novels. The 'tweens and teens are ravenous for any new Young Adult series. I think Batman and X-Men, for example, would thrive in that format. In the pages of those novels, we promote the comics and graphic novels.

I know that none of us want the general public to perceive comics and comics characters as strictly kids' fare. But I think in order to see these characters thrive well into this new century, we need to acknowledge that there is a huge potential audience that is going largely untapped. Let's feature these characters we love in picture books and prose for the younger audience and then promote the heck out of the comics to keep that audience as it matures.

In the meantime, I hope DC keeps on producing the kids' picture books through Ladoll's. They are extremely popular.

David Porta
3215 19th Ave.
Sacramento, CA 95820

Does anyone have a line on Ernest Heramia?

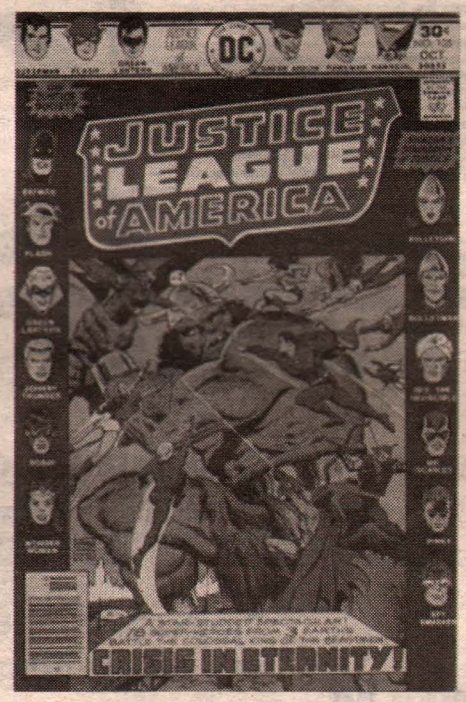
He was one of the founders of Christian fandom and a founding member of the amateur publishing association of which I am currently a member, Alpha Omega. We are seeking one-shot tributes from past members for the 100th issue. Ernest was always a lively contributor, and I, for one, would enjoy reading his material again.

Carl Cafarelli
5540 Taormina Dr.
Clay, NY 13041

Dear Maggie and Roy [Thomas]:

Please forgive this duplicate mailing to two publications, but my question seems equally suited for analysis in both ***Comics Buyer's Guide*** and *Alter Ego*. (And, as a proud subscriber to both mags, I'd be tickled to see how each answers the question.)

For a long time now, I've been interested in finding out more about the nature of DC's acquisition of the original Captain Marvel. Now, when *Shazam!* began publication in 1973, I presumed that DC had purchased the rights to The Big Red Cheese and family lock, stock, and Rock of Eternity. It even seemed that the other Fawcett characters were part of the deal, giving DC ownership of Spy Smasher, Bulletman, and Ibis the Invincible, among others.



But it wasn't quite that simple. For one thing, those other Fawcett heroes were barely used at DC: Pretty much the whole of Capt. Billy's Whizgang participated in the three-part JLA-JSA team-up in 1976, and I think Minute Man made a guest appearance in *Shazam!* and that was about it for those guys at DC. Shortly after that, E. Nelson Bridwell mentioned in a letters column that DC no longer had the rights to the non-Shazam Fawcett heroes. Captain Marvel and The Marvel Family remained but they rarely appeared outside the pages of *Shazam!* (or *World's Finest Comics*, where the strip continued after *Shazam!* itself was canceled).

While I always thought it was odd that DC didn't do more with Captain Marvel — I really would have loved to see Jim Aparo draw a Batman-Captain Marvel meeting in *The Brave and the Bold*, for example. It wasn't until years later that I even suspected that there might have been more to the story. I recall an early '80s issue of *The Comic Reader*, wherein Editor Mike Tiefenbacher told how he used to wonder why DC didn't just have Captain Marvel join The Justice League, but then he learned that DC didn't think Cap's presence would significantly increase sales on *JLA*, and that therefore it wouldn't be worthwhile to pay the additional fee for his appearances there.

Excuse me? "Pay the additional fee for his appearances there?" But didn't DC own Captain Marvel outright?

Apparently not, or at least it wasn't as straightforward as I'd thought it was. I read that Jim Starlin had wanted to use Captain Marvel in a mini-series he was writing for DC (*The Void* or something like that? I can't remember exactly) but was told that the character wasn't available for his use. I read that Roy Thomas had to wait until certain things fell into place before he could be allowed to use the Marvel Family as guest-stars in *All-Star Squadron*. What was going on here?

Things must have changed at some point, since The Marvel Family now seems free to appear wherever and whenever someone in the DC universe wants to use them, and even the other Fawcett heroes reappeared in *The Power of Shazam!* series. But I'm still very curious about the exact terms of DC's acquisition and use of the characters over the years.

The only other bits of information I ever came across were in two reprint volumes, DC's *The Greatest Golden Age Stories Ever Told* hardcover (1990), and Paragon's *Golden-Age Greats* Volume Four (1995). In the DC book's introduction by Mike Gold, a section commenting on various characters that don't appear in the volume states, "For contractual reasons that are extremely complex and might be better fodder for *Forbes* magazine, we are completely unable to include any of the Fawcett material." (To Gold's credit, he then went on to plug Hawk Books of Britain's wonderful *Monster Society of Evil* deluxe reprint edition, for those in need of an immediate classic Captain Marvel fix.)

Bill Black's comments in the Paragon book — which reprints public-domain adventures of Spy Smasher, Bulletman, Ibis The Invincible, Minute Man, and Mr. Scarlet — mention, "DC tried to bring back these characters in the 1970s but found to their embarrassment that they had no right to do so." The book also notes that Ibis was, in fact, purchased by Charlton Comics.

OK, my head hurts, but I still need to know the details here: a full-length article, an informative letter, anything that'll shed light on this complicated, convoluted chain of events regarding DC's acquisition of Captain Marvel. Inquiring minds may not really want to know, granted, but *I'm* dyin' to find out what all this was all about and how the deal stands today.

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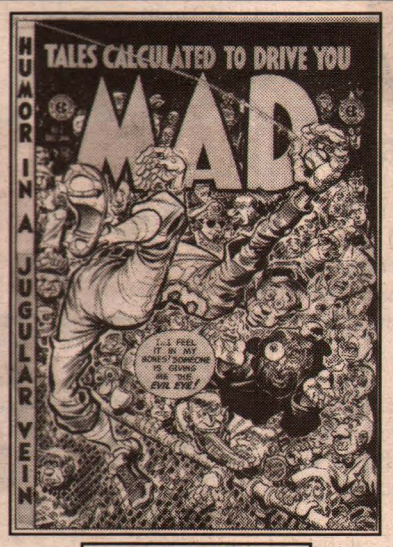
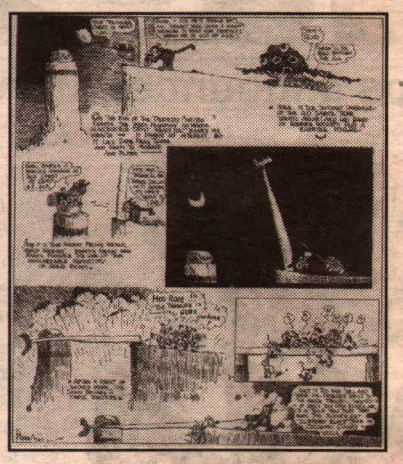


Jack Davis original cover art Mad #2

Special Edition #1



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Not a dream, not a hoax:
JLA/Avengers and *Avengers/JLA*

By Brent Frankenhoff

After years of speculation and false starts, DC and Marvel have announced that a crossover between the two publishers' super-teams will be published as a four-issue mini-series with the working titles of *JLA/Avengers* and *Avengers/JLA*.

Written by Kurt Busiek and drawn by George Pérez, each prestige-format issue will be 48 pages long, and publication will alternate between the two publishers. The duo worked together on the first three years of the current *Avengers* series.

Marvel and DC announced plans for the crossover at this year's MegaCon, March 2-4, in Orlando, Fla.

Pérez said, "Needless to say, after nearly two decades, I'm ecstatic and grateful beyond words that I'm finally getting to realize a lifelong fanboy dream. I know that expectations are going to be very high and I will work like a demon to meet them. With the help of such incredible talents as Kurt Busiek, colorist Tom Smith, and editors Tom Brevoort and Dan Raspler, I think that Earth's Greatest and Mightiest Heroes are in capable, loving hands."

A long time coming. While serious talks about the mini-series began last fall, it wasn't the first time that this particular team-up has been in the works.

In the early 1980s a similar crossover was planned with Pérez pencilling dozens of pages before plans were scrapped. Those pages have tantalized fans for years, with many of them reproduced in an *Amazing Heroes* special in the late 1980s and the original art displayed at several comics conventions in the past few years.

When asked if the upcoming crossover would have any elements of that earlier story, Busiek said, "Well, the JLA and the Avengers will be in it, but no, we're not tyring to complete or build from the earlier, uncompleted crossover. We're starting from ground zero and telling our own story.

"I've got two great challenges here. The first is to put these two incredible teams to the test by pitting them against impossible odds, and the second is to give George loads of characters doing as many things as possible. And I'm not sure which will be more fun!"

While plot details were still sketchy, the two teams are expected to face a galactic threat, after facing each other.

Fans at both companies. Marvel Editor in Chief Joe Quesada said, "From my first week as editor in chief, *Avengers/JLA* was one of the things that I wanted on the fast track. Thanks to Tom Brevoort — his relentless effort and sleepless nights — and our pals at DC, this project is on the move and fans will get their wish. The most asked about story in the history of our glorious medium is finally under way."

DC Executive Editor – DCU Mike Carlin added, "After all these years, we're able to give the fans what they've been asking for. I think we're gonna see a lot of smiling faces in comics shops (and on George!) when this thing gets underway.

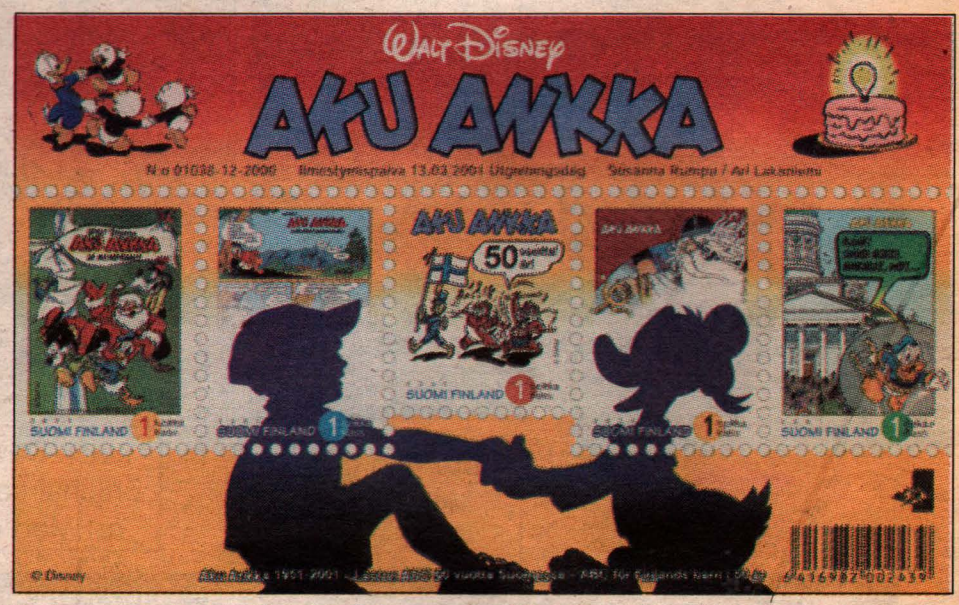
The four-issue mini-series has not been scheduled yet. Busiek said, "It'll be scheduled when it's a lot closer to done, but since it's 200 pages long, that'll be quite a while."

Topps announces Marvel Legends cards

A new series of trading cards featuring Marvel characters is scheduled to ship in late April from Topps. Marvel Legends spotlights such Marvel stalwarts as Spider-Man, Daredevil, The Human Torch, The Green Goblin, Doctor Doom, The X-Men, The Fantastic Four, and The Avengers.

A number of artists, including Randy Green, Humberto Ramos, Pop Mhan, Kevin Lau, Sean Chen, and Steve Dillon, have contributed work to the project.

In addition to the basic set, subsets include: Costume Change cards, showing characters in their variant costumes; Secret Identity cards, a set of five Static-Cling cards that show the heroes in their civilian and masked roles; and Custom Cover cards — limited to one per box — these hand-drawn cards include work by the artists named above as well as some "surprise guests." In addition, one of four foil cards reprinting the covers, respectively, of *Ultimate Spider-Man* #1, #2, #3, or #4 are shrinkwrapped on the box tops. The suggested retail price is $45 per box with each of the 36 eight-card packs retailing for $1.99.



A five-stamp sheet celebrating 50 years of publication of Donald Duck comics in Finland, where the Disney character is known as Aku Ankka, are scheduled for release March 13. The Duck family's adventures are presented weekly in Finland in ***Aku Ankka****, one of the most popular weekly magazines in the country, with an estimated one million readers per issue. Art by Carl Barks appears on the second stamp from the left, while art by Don Rosa is on the last two stamps on the right. The stamp with Donald's silhoutte on it contains a scene from Rosa's adaptation of* ***Kalevala****, the Finnish national epic. The entire sheet is priced at 17.50-markka or about $2.66.*

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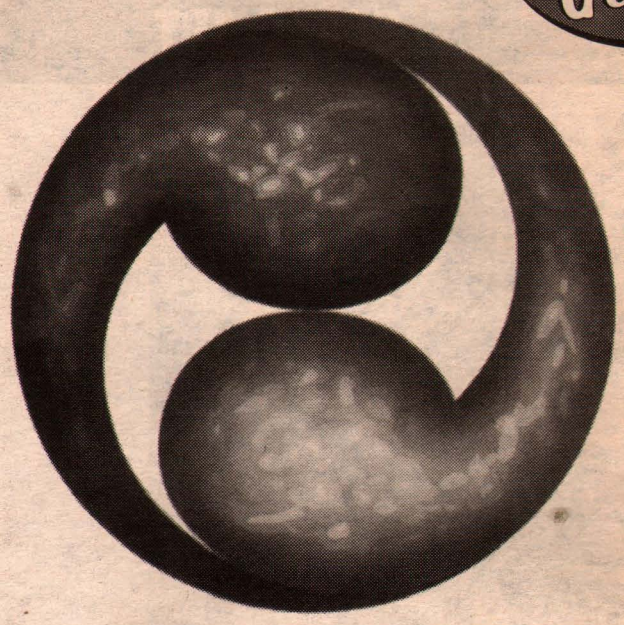

Happy Birthday, CrossGen!

As its first year as a publisher comes to an end, the Florida-based company evaluate what it's done and what it has planned for 2001. Tour the CrossGen offices to see some familiar faces in ***CBG***'s photo section!

Also on the way in ***CBG*** #1430 are columns by Peter David, Tony Isabella, Mark Evanier, and Andrew Smith!

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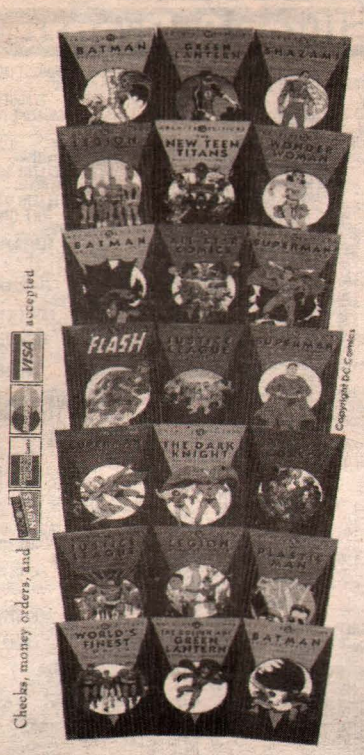

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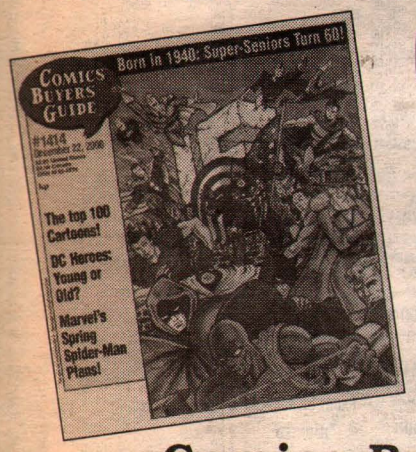

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316 VG+ 6.00
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318 F+ 22.00
319 F+ 15.00
320 NM- 33.00
321 F/VF 15.00
322 VF/NM 22.00
323 VF 18.00
324 F+ 10.00
325 VF 18.00
326 VF/NM 24.00
328 VF+ 20.00
329 F+ 10.00
330 F+ 10.00
331 VF- 16.00
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336 VF 18.00

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380 VF/NM 12.00
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433 NM 15.00
434 NM 20.00
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453 NM- 3.00
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485 NM 5.00
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487 VF/NM 3.00
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497 NM 10.00

ADVENTURE (DIGEST)
498 NM 16.00
499 NM 16.00

ADVENTURE INTO MYSTERY
3 VF+ 85.00

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27 G/VG 30.00
116 VG 10.00
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51 VF 100.00
52 VG 14.00
53 VF 45.00
53 F 20.00
54 VF 45.00
54 VG 15.00
55 F- 20.00
56 VF- 45.00
57 F+ 24.00
57 VF/NM 60.00
58 VF- 45.00
59 F/VF 50.00
59 NM 75.00
60 VF+ 55.00
60 F/VF 35.00
61 VF 30.00
62 VF/NM 38.00
63 F/VF 24.00
64 NM- 50.00
65 G/VG 7.00
66 VF+ 35.00
66 F/VF 25.00
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67 VF+ 35.00
67 F- 12.00
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71 F/VF 25.00
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AQUAMAN
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173 VG 3.00
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(ANNUAL)
11 VG 12.00
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24 VG 3.00

ARCHIE AND ME
1 VG+ 33.00

ARCHIE DIGEST
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33 VF 7.00
46 NM 8.00
47 NM 8.00

ARCHIE, WHERE ARE YOU?"
17 VF/NM 6.00
18 VF/NM 6.00

JUGHEAD W/ARCHIE
29 VF 6.00
42 thru 44 NM 7.00

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32 thru 34 NM 9.00

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7 NM 8.00

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17 NM- 120.00
18 G/VG 35.00
18 NM 180.00
19 VF/NM 100.00
20 VF/NM 100.00
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24 NM- 60.00
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1 NM 4.00
3 NM 4.00
5 NM 4.00

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2 F/VF 3.00
3 VF/NM 4.00

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1 VF/NM 3.00

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1 NM 5.00
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3 NM 5.00

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1 NM 5.00
2 NM 4.00
3 NM 4.00

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109 VF- 30.00

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11 F/VF 115.00

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5 VF 7.00
6 F 4.00

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3 F+ 30.00
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11 F/VF 30.00
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15 VG/F 15.00
17 VF/NM 50.00
18 VF 40.00
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24 thru 27 VF/NM 40.00
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BONE (1ST PRINTS)
4 VF/NM 25.00
6 thru 8 VF 20.00
13 NM 5.00

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NN NM 5.00

BONGO & LUMPJAW (DISNEY)
706 F+ 16.00

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1 NM 10.00
2 NM 10.00
3 NM 8.00
4 NM 8.00

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1 VF/NM 50.00
2 VF/NM 40.00
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6 VG 5.00
17 NM 16.00
18 F+ 8.00
19 F+ 7.00
21 VG 6.00
25 VF 8.00
26 F/VF 6.00
28 F 4.00
32 F 3.00
33 F+ 4.00
34 F+ 4.00
48 F 3.00
84 NM- 8.00

BOY
16 VF/NM 225.00
23 VF/NM 145.00
67 PR 4.00
75 G+ 12.00

BOY COMMANDOS (1973)
1 NM 8.00
2 NM 8.00

BOZO (1952)
7 VF- 65.00

BOZO (DELL)
1 F/VF 30.00
2 F/VF 25.00
4 F 15.00

BRAIN BOY
3 F- 18.00
4 VG+ 16.00
5 F+ 22.00
6 VG- 14.00

BRAT PACK
2 NM 4.00
3 VF 4.00
5 NM 4.00

BRAVADOS
1 F/VF 6.00

BRAVE & BOLD
7 VG/F 110.00
19 NO COVER 4.00
28 VF+ 2,500.00
29 FR/G 125.00
30 F/VF 850.00
32 F/VF 100.00
34 F/VF 700.00
35 G 45.00
35 F 120.00
36 VG- 70.00
38 VG- 35.00
38 F/VF 100.00
39 NM 190.00
39 VF/NM 165.00
40 F/VF 75.00

CAPTAIN AMERICA
243 NM 3.00
246 NM 3.00
248 thru 252 NM 4.00
254 NM 4.00
255 NM 4.00
300 NM 3.00

CAPTAIN AMERICA ANNUAL
3 NM 10.00
5 NM 3.00
8 NM 15.00

CAPTAIN AMERICA SPECIAL EDITION
1 NM 4.00

CAPTAIN AMERICA, THE ADVENTURES OF
1 NM 5.00

CAPTAIN ATOM
75 F- 28.00
77 VF 28.00
79 VG+ 10.00
80 VG 9.00
81 F+ 16.00
82 F+ 16.00
83 VF/NM 30.00
84 VF/NM 30.00
85 F+ 15.00
86 F/VF 20.00
87 VF- 24.00
88 VF- 25.00
89 VG 9.00

CAPTAIN ATOM (NATIONWIDE)
4 VF 95.00

CAPTAIN BRITAIN (MAG, 1975)
1 NM 8.00
2 thru 10 NM 5.00
12 NM 5.00

CAPTAIN DAVY JONES
598(FC) VF 25.00

CAPTAIN EO (3-D)
1 NM 6.00

CAPTAIN GALLANT
1 NM 18.00

CAPTAIN JOHNER (THE ALIENS)
1 VF 10.00

CAPTAIN KANGAROO
780 (FC) G/VG 20.00

CAPTAIN MARVEL
1 F- 16.00
2 NM 10.00
3 VF/NM 10.00
4 F/VF 6.00
5 VF/NM 10.00
6 VG- 3.00
7 VF+ 7.00
11 VF/NM 8.00
12 VF- 5.00
13 F/VF 4.00
18 NM 10.00
23 F+ 3.00
24 F- 4.00
25 F- 5.00
32 F+ 5.00
33 F- 5.00
34 NM 12.00
35 NM- 3.00
37 NM 8.00
38 NM- 3.00
39 NM- 3.00
42 NM- 3.00
49 NM 3.00

CAPTAIN MARVEL ADVENTURES
73 VG+ 45.00
77 G/VG 35.00
109 G/VG 30.00
138 F/VF 95.00

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1 H 3.00
2 VF/NM 10.00
3 NM 9.00
4 thru 6 VF 7.00
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11 VF 9.00
12 VF 7.00
13 VF/NM 8.00
14 VF/NM 8.00
15 VG 3.00
16 VG/F 3.00
17 VF/NM 8.00
19 NM 12.00

CAPTAIN STERNN
1 thru 5 NM 5.00

CAPTAIN STORM
2 VF 10.00
5 VF/NM 18.00
8 F- 6.00
10 VF 16.00
13 VF/NM 24.00

CAPTAIN VENTURE
1 VF 26.00
2 VF- 18.00

CHIP N' DALE (DELL)
27 NM- 30.00
29 VF 20.00
30 NM 35.00
517 (FC) F/VF 50.00

CHIP N' DALE (GOLD KEY)
1 G 3.00
2 VG 3.00
25 VF 3.00
70 NM 3.00
71 NM 3.00

CHOO CHOO CHARLIE
1 VF/NM 60.00

CHRISTMAS PARADE (GLADSTONE)
1 VF/NM 8.00

CHRISTMAS PARADE (GOLD KEY)
1 VG 18.00
1 F/VF 40.00
2 F+ 20.00
3 VG- 10.00
4 VG/F 15.00
6 VG- 10.00

CHRISTMAS WITH MOTHER GOOSE (DELL)
126 (FC) VF 95.00
90 (FC) VF- 120.00
90(FC) F+ 70.00

CHUCK NORRIS KARATE KOMMANDOS
1 VF/NM 3.00

CICERO'S CAT
1 VG 7.00
2 VG 6.00

CIMARRON STRIP
1 VF/NM 25.00

CINDERELLA
272 (FC) F/VF 55.00
272(FC) F+ 35.00

CINDERELLA LOVE
5 VF 24.00

CINDY
31 F+ 38.00

CISCO KID
2 VF+ 75.00
13 VG 14.00
18 F/VF 40.00
20 VF+ 50.00
31 VF 35.00
32 FR/G 4.00
36 VG+ 10.00

CISCO KID COMICS
1 VG+ 85.00

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18 (HRN 169) NM 9.00
19 (HRN 169) NM 9.00
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20 (HRN 60) VG+ 38.00
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23 (HRN 169) VF/NM 7.00
24 (HRN 167) VF/NM 7.00
25 (HRN 60) VG 12.00
26 (HRN 167) VF/NM 7.00
27 (HRN 30) FR/G 10.00
28 (HRN 169) VF/NM 7.00
31 (HRN 51) VG+ 12.00
32 (HRN 64) F/VF 35.00
34 (HRN 60) G/VG 10.00
35 (HRN 169) VF/NM 14.00
36 (HRN 169) VF/NM 8.00
39 (HRN 60) F+ 20.00
40 (HRN 62) F+ 80.00
40 (HRN 92) F 50.00
41 (HRN 169) VG 3.00
41 (HRN 62) G/VG 10.00
42 (HRN 152) VG 6.00
44 (HRN 78) VG- 40.00
44 (HRN 62) VG+ 65.00
45 (HRN 167) VF 8.00
46 (HRN 169) NM 10.00
47 (HRN 169) VF/NM 12.00
47 (HRN 94) VG 7.00
48 (HRN 169) NM 9.00
50 (HRN 150) VF 8.00
51 (HRN 166) VF 7.00
52 (HRN 169) NM 9.00
57 (HRN 166) VF/NM 7.00
59 (HRN 169) NM 12.00
63 (HRN 169) NM 10.00
65 (HRN 169) VF/NM 8.00
67 (HRN 167) F- 5.00
68 (HRN 169) VF 7.00
71 (HRN 167) F+ 25.00
72 (HRN 167) VG 4.00
75 (HRN 169) NM 9.00
76 (HRN 169) NM 10.00
86 (HRN 169) NM- 8.00
89 (HRN 167) VF/NM 7.00
90 (HRN 169) NM- 8.00
94 (HRN 166) VF/NM 12.00
97 (HRN 169) VF/NM 7.00

CONDOR-MAN (MOVIE ADAPTATION)
1 NM- 6.00

CONTEST OF CHAMPIONS
1 thru 3 NM 4.00

COOKIE
44 VG+ 10.00

COUGAR (ATLAS)
1 NM 3.00

COURTSHIP OF EDDIE'S FATHER
1 VF/NM 30.00

CRACKED
63 VF+ 6.00
138 NM- 10.00
154 F+ 5.00
165 VF 5.00
168 VF 5.00
174 VF 7.00
177 NM- 7.00
200 VF 5.00
207 NM 6.00
210 NM 5.00
212 NM 4.00
271 VF/NM 5.00
280 VF/NM 5.00
289 VF/NM 5.00

CRACKY
5 NM 6.00

CRAZY/MAGAZINE
1 F/VF 15.00

CRAZY
1 F+ 8.00
2 VF 7.00

CREATURES ON THE LOOSE
10 VF+ 25.00
16 F+ 4.00
18 F/VF 4.00
20 VF 5.00
22 F+ 5.00
27 NM 7.00
28 VF/NM 6.00
29 VF/NM 6.00
30 VF/NM 10.00

CREEPER (BEWARE)
1 VF+ 50.00
1 VG/F 16.00
2 NM 45.00
2 NM- 40.00
3 NM- 40.00
3 NM 45.00
4 VF+ 33.00
4 NM 45.00
5 VF- 25.00
5 NM 45.00

CREEPY (WARREN)
1 NM 100.00
1 VF 60.00
2 F/VF 30.00
4 VF 18.00
11 VG 5.00
15 VG 7.00
37 VG 5.00
43 F+ 6.00
60 F/VF 12.00
65 VF/NM 8.00
67 NM 22.00
70 NM 8.00
74 F+ 5.00
85 VF/NM 7.00
86 VF 7.00
89 VF/NM 8.00
95 NM 14.00
95 NM- 9.00
100 VF/NM 8.00
105 VG 3.00
106 NM- 10.00
107 NM 9.00
108 NM 8.00
110 F+ 5.00
112 NM 8.00
116 NM 9.00
119 NM 9.00
121 NM 10.00
133 thru 137 NM 10.00
138 F+ 6.00
140 NM 10.00
141 NM- 9.00
142 VF/NM 15.00
1970 F+ 8.00

CREEPY (WARREN) ANNUAL
1 F/VF 18.00

CREEPY FEARBOOK 1993
30 NM 30.00

CRIME DOES NOT PAY
2 F/VF 40.00
80 F/VF 225.00
81 VG/F 24.00

CRIME SUSPENSTORIES
1 VF/NM 125.00
8 VF 275.00
9 VG- 50.00
9 VG 55.00
14 VG 55.00
18 F/VF 100.00

CRISIS
1 thru 7 NM 7.00
8 NM 8.00
9 NM 12.00
10 NM 7.00
11 NM- 6.00

CROW (1ST PRINT)
1 NM 60.00
2 NM 75.00
3 NM 65.00
4 NM 70.00

CROW (TUNDRA)
735 NM 10.00

CRUSADER RABBIT
735 VG+ 65.00
1 (1ST) G+ 35.00

CRY FOR DAWN
2 NM 35.00
1 (2ND) NM 175.00
2 (1ST) NM 120.00
3 (1ST) NM 125.00
4 (1ST) NM 85.00
4 (1ST) SIGNED NM 70.00

CRYIN' LION
19 FR/G 8.00

CRYPT OF SHADOWS
19 NM- 8.00
20 NM- 8.00

DC COMICS PRESENTS
46 NM 3.00
47 NM 4.00
48 thru 51 NM 3.00
52 NM 4.00
53 thru 62 NM 3.00
64 NM 3.00
65 NM 3.00
68 thru 78 NM 3.00
81 NM 3.00
82 NM 3.00
84 NM- 5.00
87 NM 4.00
88 NM 4.00
90 thru 97 NM 4.00

DC COMICS PRESENTS ANNUAL
1 NM 3.00
2 NM 4.00
3 NM 4.00

DC GRAPHIC NOVEL
1 thru 3 NM 10.00
5 NM 6.00

DC LIMITED COLLECTORS EDITION
22 NM- 20.00

DC SPECIAL
1 VF 33.00
1 VF/NM 38.00
2 VF+ 60.00
2 F+ 25.00
3 F/VF 25.00
4 VF- 18.00
6 VF 20.00
8 F+ 8.00
9 VG- 6.00
12 NM- 25.00
13 VG 5.00
14 NM- 25.00
16 NM 18.00
22 NM 12.00
23 NM- 10.00
24 NM 12.00
25 NM 13.00
26 VF/NM 9.00
27 VF/NM 9.00
28 NM 13.00

DC SPECIAL (BLUE RIBBON DIGEST)
4 VF 6.00
16 VF/NM 6.00
18 F/VF 6.00

DC SPECIAL SERIES
5 NM 15.00
7 NM 30.00
9 VF 10.00
14 NM 8.00
26 F+ 6.00
27 NM 25.00

DC SUPERSTARS
2 NM 15.00
4 VF/NM 9.00
6 NM 14.00
8 NM 22.00
9 NM 14.00
11 F+ 5.00
12 NM 8.00
14 NM 18.00
15 NM 12.00
16 NM 10.00

DC VS. MARVEL
1 thru 4 NM 8.00

DEAD OF NIGHT
1 NM- 14.00
3 VF 6.00
4 VF 6.00

DEADLY HANDS OF KUNG FU
1 G/VG 3.00
1 VF/NM 22.00
5 F 5.00
6 NM 16.00
7 VG/F 6.00
8 VG 3.00

DETECTIVE
302 VG+ 15.00
303 VG+ 15.00
304 VG- 10.00
305 F+ 24.00
306 F 20.00
307 VG 15.00
309 VF- 40.00
309 F+ 25.00
310 VG+ 15.00
311 F+ 25.00
312 FR/G 5.00
313 VG 12.00
314 VF/NM 50.00
315 VG 15.00
317 VG+ 15.00
317 VG 14.00
318 F- 18.00
319 NM- 65.00
321 F+ 28.00
324 F+ 25.00
326 G- 6.00
328 VG 20.00
328 VF- 55.00
329 F+ 22.00
335 VF/NM 35.00
337 VF- 25.00
342 VG/F 10.00
343 VG 8.00
352 F/VF 22.00
353 F+ 18.00
354 VF+ 28.00
357 VF/NM 38.00
358 G+ 5.00
360 F/VF 22.00
362 VG/F 10.00
363 VG/F 10.00
366 VF/NM 35.00
368 VF/NM 33.00
369 F/VF 30.00
370 F+ 15.00
371 VF- 30.00
373 VF/NM 30.00
374 VF- 20.00
375 VF/NM 30.00
376 VF/NM 30.00
377 NM 40.00
378 VF/NM 30.00
378 NM 40.00
379 F/VF 18.00
380 NM- 35.00
380 VF 22.00
381 VG+ 7.00
383 NM 40.00
384 VF 24.00
386 VF- 18.00
387 NM- 40.00
387 VF/NM 35.00
390 VF 20.00
394 F/VF 14.00
406 NM- 26.00
407 VF/NM 28.00
409 NM- 26.00
410 NM 30.00
412 NM- 20.00
417 VG 6.00
421 VG 5.00
423 VF/NM 22.00
424 G 3.00
431 NM 16.00
432 F/VF 7.00
438 VF 30.00
439 NM 40.00
439 F+ 18.00
440 NM- 40.00
440 VF/NM 35.00
441 F/VF 20.00
442 NM 45.00
443 NM 40.00
443 VG 9.00
444 VG 8.00
447 NM 15.00
450 F- 3.00
451 F- 3.00
453 VG 3.00
455 F+ 5.00
458 NM 10.00
459 thru 461 NM- 8.00
466 thru 470 F/VF 10.00
477 NM- 18.00
479 NM- 15.00
481 VF 8.00
483 VF 10.00
487 NM 9.00
488 NM- 5.00
491 VF 5.00

E MAN (CHARLTON)
9 NM 8.00
10 NM 8.00

EARTH X
1 NM 8.00
2 NM 6.00
3 thru 6 NM 5.00
9 thru 12 NM 5.00
Sketchbook NM 6.00
X NM 5.00

ECLIPSE GRAPHIC ALBUM SERIES
5 NM 20.00

ECLIPSE MAGAZINE
2 NM 6.00
3 NM 6.00

EERIE (AVON)
14 VG+ 65.00

EERIE (WARREN)
2 VF/NM 50.00
4 VF+ 18.00
6 VF/NM 22.00
7 VF/NM 22.00
10 NM- 25.00
15 F 8.00
16 VF 15.00
20 VF/NM 15.00
21 VF/NM 20.00
24 NM 30.00
26 VF- 10.00
31 F+ 10.00
36 VF+ 15.00
44 F/VF 12.00
51 NM- 24.00
55 NM- 15.00
57 NM 12.00
60 VF+ 15.00
61 NM 10.00
68 NM- 18.00
73 VF 8.00
74 VF+ 8.00
75 NM 12.00
76 NM- 12.00
80 NM- 9.00
81 F 3.00
84 VF/NM 8.00
99 NM 10.00
100 NM 10.00
107 F+ 6.00
110 NM- 9.00
121 F 3.00
126 NM- 10.00
130 NM 14.00
137 F 4.00

EERIE ANNUAL
1972 VF/NM 28.00

EH!
7 VF+ 85.00

EIGHTY PAGE GIANT
1 VG/F 95.00
2 F/VF 165.00
4 F+ 75.00
5 F/VF 120.00
5 G 14.00
6 VG/F 35.00
8 F/VF 230.00
9 VF/NM 145.00
10 VF- 90.00
10 VG+ 30.00
11 VG+ 30.00
11 VF/NM 125.00
12 G/VG 18.00
12 VF- 90.00
13 VG- 20.00
14 VF/NM 135.00
15 VF- 90.00

ELEKTRA ASSASSIN
1 thru 7 NM 5.00

ELFQUEST (MARVEL)
1 NM 4.00

ELFQUEST MAGAZINE (WARP)
1 F- 4.00
4 NM 6.00
6 thru 21 NM 6.00

ELLERY QUEEN
1243 (FC) VG 18.00

ELLERY QUEEN (ZIFF-DAVIS)
1 NM 325.00

ELMER FUDD
558 (FC) F+ 12.00
725 (FC) G 3.00

EMERGENCY
1 NM- 40.00

FAST FICTION
5 VG 55.00

FAT ALBERT
25 NM 10.00

FATHOM
0 NM 10.00

FATMAN THE HUMAN FLYING SAUCER
1 NM- 45.00

COMICS & FUN

6411 Sepulveda #1-G, (Dept. 1427)
Van Nuys, CA 91411
Call to reserve between 12:00-7:00 p.m.
818/779-7643

97 NM 5.00
98 NM 4.00
100 VF/NM 10.00
101 thru 108 NM 6.00

JOHNNY MACK BROWN
645 (FC) VF+ 40.00

JOHNNY THUNDER
3 VF/NM 7.00

JOKER
1 NM 28.00
2 VF/NM 10.00
3 NM- 12.00
6 NM- 10.00

JONAH HEX
1 NM 45.00
1 NM 45.00
2 NM- 16.00
5 VF+ 9.00
6 VF/NM 10.00
7 NM 15.00
8 NM 15.00
9 VF/NM 9.00
10 VF/NM 10.00
11 NM 7.00
17 NM 7.00
19 NM 7.00
21 NM 4.00
24 NM 4.00
26 VF 3.00
27 NM 4.00
29 NM 4.00
31 NM 4.00
32 F+ 3.00
37 VF 3.00
55 NM 4.00
59 NM 4.00
63 VF 3.00
67 VF 3.00
75 VF 3.00
76 VF 3.00
77 thru 81 NM 4.00
84 thru 91 NM 4.00

JONNY QUEST
1 NM 6.00
3 NM 3.00
5 thru 9 NM 3.00
11 thru 15 NM 3.00
17 NM 3.00
18 NM 3.00
20 NM 3.00
21 NM 3.00
25 NM 3.00

JONNY QUEST CLASSICS
1 NM 3.00

JONNY QUEST SPECIAL
1 NM 3.00

JOURNEY INTO MYSTERY
27 VG 50.00
57 F/VF 95.00
63 VG 36.00
64 F- 50.00
68 G 20.00
70 G/VG 30.00
71 VG 35.00
75 F- 50.00
76 F+ 60.00
77 VG+ 35.00
84 G 75.00
85 G- 45.00
87 VG/F 75.00
87 VG 60.00
88 F- 80.00
89 G+ 30.00
89 VG 60.00
95 VG/F 35.00
96 VG 25.00
97 G/VG 28.00
98 F- 30.00
99 VG 24.00
100 VF 75.00
101 F/VF 45.00
102 VG- 15.00
104 VG+ 20.00
105 F/VF 40.00
105 VF- 50.00
106 F+ 30.00
106 VF- 50.00
106 F/VF 40.00
107 VF- 50.00
107 G 8.00
108 VF 55.00
109 FR 5.00
110 F- 20.00
113 VF- 45.00

KATZENJAMMER KIDS
6 VG/F 15.00

KAZAR (1970)
1 NM- 20.00
2 VF- 10.00
3 VF/NM 15.00

KAZAR (1974)
1 NM 13.00
2 NM 10.00
6 F+ 4.00
7 NM 4.00
8 NM 5.00
10 NM 7.00
13 thru 16 NM 4.00
17 NM- 3.00
18 thru 20 NM 4.00

KAZAR (1981)
1 NM 3.00
7 NM 3.00
11 NM 3.00

KERRY DRAKE
3 NM- 100.00

KID COLT OUTLAW
113 VG- 5.00
132 VG+ 6.00
133 VG 3.00
134 VF 12.00
136 VG+ 4.00
137 VF 10.00
138 F+ 5.00
139 VF 12.00
140 VF/NM 12.00
146 NM 15.00
147 VF/NM 10.00
160 F/VF 7.00
163 F+ 6.00
170 VF/NM 10.00
193 VG 3.00
198 VG+ 3.00
203 VG/F 3.00
211 F+ 3.00
212 F 3.00
215 VG/F 3.00
224 VF 6.00

KID KOMICS
8 VF- 400.00

KILLERS (1947)
1 G- 80.00

KILROYS
13 VG 12.00

KING COMICS
136 VF+ 50.00

KING KONG MOVIE ADAPTATION
VF/NM 20.00

KING LEONARDO
1242 (FC) VF/NM 120.00
1278 (FC) VG+ 33.00
1278 (FC) VF/NM 120.00

KOBRA
1 VF+ 5.00
2 NM 4.00
4 thru 7 NM 4.00

KOMIC KARTOONS
1 F+ 60.00

KOMIK PAGES
1 VF- 100.00

KONG
1 NM 6.00
2 NM- 4.00
3 thru 5 NM 6.00

KONGA
1 G/VG 38.00
5 VG/F 24.00
5 VF 65.00
5 VF 60.00
19 FR 3.00
20 VG/F 10.00

KORAK SON OF TARZAN
18 VF/NM 18.00
22 VG 3.00
26 VG- 4.00
46 NM- 12.00
47 NM 8.00
48 NM 7.00
49 NM- 5.00
50 thru 52 NM 7.00
53 NM 6.00
54 VF/NM 5.00
55 NM 7.00
56 NM 7.00
58 NM 6.00
59 NM 6.00

KORG, 70,000 B.C.
2 F/VF 5.00
3 F+ 4.00
6 F/VF 4.00

KRAZY KAT
504 (FC) G 4.00
696 (FC) F/VF 16.00

KRAZY KROW
2 VG 4.00
7 VG 4.00

KULL
20 thru 22 NM 4.00

LOIS LANE ANNUAL
1 VG 40.00
2 VG 28.00

LONE RANGER (DELL)
8 VF/NM 190.00
20 VF+ 85.00
22 NM- 100.00
28 VG+ 20.00
29 F- 25.00
29 VF+ 80.00
35 VG+ 18.00
37 VG- 12.00
39 VG+ 15.00
40 VG 15.00
41 VG/F 15.00
45 VG/F 12.00
46 VF/NM 45.00
47 F+ 5.00
68 NM 55.00
69 NM 65.00
70 VF/NM 50.00
74 G/VG 10.00
75 NM 55.00
104 NM 60.00
130 VF- 50.00

LONE RANGER (GOLD KEY)
2 VF- 12.00
8 F+ 6.00
11 VF- 10.00
12 F- 3.00
14 F/VF 6.00
20 F 3.00

LONE RANGER'S SILVER
18 NM/M 35.00
21 VG 6.00
30 G 3.00
32 VG 6.00

LONE RIDER (FAWCETT)
15 F+ 25.00

LONE WOLF & CUB
2 thru 5 NM 6.00
10 thru 12 NM 6.00
16 NM 6.00
18 VF 5.00
24 thru 30 NM 6.00
34 NM 6.00
38 NM 6.00

LONG JOHN SILVER
31 VF+ 45.00

LOONEY TUNES
37 G 18.00
39 VG 33.00
44 VG 30.00
45 VG 28.00
46 G/VG 20.00
48 VG 28.00
51 VF+ 75.00
53 VG+ 22.00
53 VF- 65.00
56 VG+ 22.00
59 VG 20.00
61 FR 4.00
67 VG 12.00
68 F/VF 40.00
70 VG 15.00
73 F+ 28.00
74 VG+ 15.00
75 VG/F 15.00
76 VG 6.00
78 G 6.00
79 G+ 6.00
81 G- 5.00
86 G- 4.00
89 G/VG 6.00
99 VG/F 10.00
105 F+ 12.00
106 G 4.00
107 F+ 12.00
109 VF- 20.00
111 VG+ 8.00
112 F+ 12.00
113 VG+ 8.00
114 G 4.00
115 G- 4.00
116 VF+ 30.00
117 VF- 20.00
118 F+ 15.00
119 VG/F 8.00
120 VF- 20.00
121 VF 20.00
122 F+ 12.00
124 F+ 10.00
125 F+ 10.00
127 "G+" 5.00
128 VG/F 8.00
129 VG/F 7.00
133 G/VG 5.00
138 VF+ 25.00
143 F/VF 18.00
146 VG 5.00

MAD (MORE TRASH FROM MAD)
9 VG- 9.00
11 VF 30.00
12 F+ 20.00

MAD (TALES CALCULATED TO DRIVE YOU...)
4 thru 8 NM 5.00

MAD (WORST FROM MAD)
2 F+ 40.00
3 VF 60.00
3 VG/F 40.00
4 VG 35.00
5 VG+ 35.00
7 NM- 95.00
8 FR 10.00
10 VG- 12.00
11 VG- 10.00
11 NM 18.00

MAD 84
ONE SHOT VF 4.00

MAD ANNUAL
26 VF+ 10.00

MAD DISCO
ONE SHOT VF 10.00

MAD FOLLIES
3 VG 28.00
4 VG 22.00
4 VF/NM 95.00
5 F+ 24.00
5 VF 50.00
6 VG+ 15.00

MAD SPECIAL
1 VF/NM 65.00
2 NM 40.00
2 thru 5 VF/NM 35.00
6 NM 40.00
7 VF 30.00
8 F+ 18.00
9 VF/NM 25.00
11 NM 25.00
13 VF/NM 20.00
14 VG 3.00
15 VG 4.00
17 F+ 6.00
18 VG+ 5.00
20 VG+ 4.00
21 F+ 8.00
22 VF+ 8.00
28 F 3.00
29 F+ 6.00
33 NM 10.00
34 F 3.00
35 NM 10.00
36 VF 8.00
37 thru 42 NM 10.00
43 F 3.00
45 F+ 5.00
46 F+ 4.00
47 F 3.00
48 F+ 5.00
49 VF 6.00
50 NM- 10.00
51 NM 9.00
53 VF 6.00
54 NM 9.00
65 F+ 5.00
84 NM 6.00
85 NM 6.00

MADHOUSE (ARCHIE)
97 NM 5.00

MADMAN ADVENTURES
1 NM 12.00
2 NM 12.00
3 NM 7.00
4 thru 8 NM 4.00
10 NM 4.00

MADMAN COMICS
1 NM 10.00
2 NM 5.00
3 NM 5.00
7 NM 4.00

MAGE
1 NM 18.00
2 NM 12.00
3 thru 5 NM 8.00
6 NM 30.00
7 NM 20.00
8 thru 15 NM 10.00

MAGIC AGENT
1 VG 5.00
2 VF 12.00
3 VF 12.00

MAGIC COMICS
112 G+ 8.00

MARVEL TALES
6 F/VF 10.00
10 VF+ 14.00
14 VF- 10.00
15 VF 12.00
16 NM 25.00
17 F+ 9.00
21 F+ 8.00
22 NM 18.00
24 NM- 16.00
27 VF/NM 15.00
28 VF- 10.00
29 VF/NM 12.00
32 NM 20.00
33 VG 4.00
35 NM 5.00
36 VF 4.00
92 thru 94 NM 3.00
146 NM 3.00
149 G/VG 33.00

MARVEL TEAM-UP
1 NM- 100.00
2 F 10.00
3 F/VF 20.00
6 VF+ 12.00
7 VF 10.00
8 VG 5.00
9 VG+ 4.00
10 NM- 15.00
11 VF 6.00
12 VF/NM 18.00
14 VF 6.00
15 F+ 8.00
17 VF 7.00
18 VF 6.00
21 NM 6.00
26 VF/NM 4.00
27 NM 6.00
34 NM 3.00
35 NM 4.00
40 NM 5.00
41 NM 4.00
42 thru 45 NM 5.00
46 NM 6.00
48 NM 4.00
49 NM 4.00
50 NM 5.00
51 NM 3.00
52 NM 4.00
53 NM 20.00
55 VF/NM 4.00
58 NM- 5.00
59 NM 4.00
66 NM 4.00
70 thru 74 NM 3.00
76 NM 4.00
77 NM 3.00
79 NM 4.00
85 NM 3.00
87 NM 3.00
91 NM 3.00
100 NM 4.00
117 VF 6.00
118 NM 3.00

MARVEL TEAM-UP ANNUAL
1 NM- 14.00
1 VG 3.00
1 VF 10.00

MARVEL TREASURY EDITION
3 VG/F 4.00
4 VG 4.00
5 VF 10.00
6 VF 10.00
8 VF/NM 6.00
12 NM 12.00
12 F+ 6.00
17 VF/NM 10.00

MARVEL TRIPLE ACTION
2 F+ 5.00
3 VF/NM 8.00
5 VF 6.00
8 F 3.00
16 VF 3.00

MARVEL TWO-IN-ONE
1 VF/NM 35.00
1 NM 40.00
1 NM- 40.00
2 thru 4 NM 14.00
5 F/VF 6.00
6 F/VF 6.00
7 thru 10 VF/NM 7.00
11 NM 5.00

MICKEY MOUSE
41 VG 4.00
47 G/VG 4.00
54 VF+ 12.00
79 VG 3.00
99 VG 4.00
103 VG 4.00
104 VG 3.00
105 VG+ 4.00
108 VG 3.00
110 VG 3.00
115 VG 3.00
116 VF 8.00
117 F/VF 6.00
121 F+ 5.00
146 VF 7.00
155 VF/NM 4.00
190 VF 3.00
199 VF 3.00
219 VF 10.00
244 NM 5.00
334 VG 18.00
362 VF- 35.00

MICKEY MOUSE (FOUR COLOR)
79 FR 60.00
194 G+ 16.00
261 G/VG 20.00
261 F/VF 70.00
268 VG+ 26.00
279 F- 25.00
296 FR/G 6.00
304 VG+ 16.00
343 VG 12.00
352 G 6.00
371 F/VF 35.00
387 F- 15.00
401 F/VF 25.00
427 VG 10.00

MICKEY MOUSE SURPRISE PARTY
1 VG 5.00

MIDNIGHT MYSTERY
5 VG+ 10.00

MIDNIGHT TALES
2 F+ 5.00
277 VG 3.00
283 VF/NM 7.00

NEW GODS
1 VF/NM 45.00
2 NM 35.00
3 NM 26.00
4 NM 16.00
6 VF/NM 15.00
7 VF+ 10.00
8 NM 18.00
9 NM 18.00
10 NM 12.00
12 NM 8.00
13 NM 15.00
18 VF 4.00
19 F 3.00

NEW GODS (1984)
2 NM 5.00
6 NM 5.00

NEW MUTANTS
87 NM 20.00

NEW TEEN TITANS
1 NM- 6.00
3 NM 4.00
4 VF/NM 3.00
6 thru 9 NM 3.00
10 NM 5.00
30 thru 33 NM 3.00

OWL (GOLD KEY)
1 VG 6.00

OZZIE & BABS
2 VG+ 10.00
6 G 5.00
8 VG+ 8.00

PANIC (EC)
6 F/VF 35.00
8 VF- 45.00
9 VF- 42.00
10 VF 50.00
12 VG 25.00

PARSIFAL
1 NM 4.00

PARTRIDGE FAMILY
4 VG 6.00
5 F+ 30.00
16 VG+ 8.00

PAT BOONE
1 F/VF 160.00

PAT THE BRAT
2 G- 5.00

PATSY & HEDY
110 G+ 3.00

PATSY WALKER
28 VG+ 22.00

PAUL REVERE'S RIDE
822 (FC) F- 25.00

PAYOFF
5 VF 50.00

PEANUTS (GOLD KEY)
1 F/VF 60.00

PEBBLES & BAMM BAMM
17 VG/F 4.00
18 VG+ 4.00
19 F+ 6.00
20 F+ 6.00
25 NM 15.00

PEBBLES FLINTSTONE
1 VF/NM 80.00

PERRY MASON
1 F+ 20.00
2 VF/NM 28.00

PETER GUNN
1087 (FC) NM 100.00

PETER PAN
442 (FC) F- 26.00

PETER PANDA
27 FR/G 6.00

PETER PORKCHOPS
2 VG+ 33.00
3 G 12.00
4 VF- 50.00
5 VG+ 25.00

PETER RABBIT
4 F/VF 85.00

PETTICOAT JUNCTION
1 F+ 20.00
2 VF- 30.00
4 VF/NM 40.00
5 G/VG 7.00

PHANTOM
1 F+ 50.00
2 VF+ 50.00
3 F+ 22.00
3 NM- 50.00
7 NM 60.00
11 F/VF 20.00
12 VF- 24.00
13 VF- 24.00
14 G+ 5.00
17 VF- 28.00
22 VF/NM 25.00
62 NM 18.00

PHANTOM BLOT
3 VG+ 5.00
4 F/VF 12.00

PHANTOM STRANGER
3 VG 6.00
6 VF/NM 20.00
17 VF+ 12.00
20 NM- 16.00
21 F+ 5.00
23 VF/NM 12.00
24 NM 14.00
25 NM 14.00
26 NM 16.00
27 VF+ 12.00
28 thru 30 NM 14.00
31 NM 24.00
32 NM 10.00
33 NM 12.00
36 NM 12.00
37 NM- 8.00
38 NM 8.00
39 thru 41 NM 16.00

PHANTOM STRANGER (1952)
2 G- 95.00

PICTURE STORIES FROM THE BIBLE
3 VF/NM 140.00

PINK PANTHER
7 VF 8.00
15 VF+ 8.00
18 VG 3.00
19 F+ 5.00
22 F+ 5.00
23 VG/F 3.00
38 F+ 4.00
41 VF 6.00
52 VF/NM 6.00
81 VF/NM 6.00

PIRACY
4 VF- 70.00

PIXIE & DIXIE
1 VF/NM 45.00
01-631-207 VF/NM 45.00
1112 (FC) VF+ 55.00
1112 (FC) VG 15.00
1196 (FC) NM- 55.00
1264 (FC) VF/NM 50.00

PIXIE & DIXIE (GOLD KEY)
1 G/VG 9.00

PIZZAZZ
9 VF/NM 7.00
16 NM 10.00

RED WOLF
9 NM 9.00

REID FLEMING
4 thru 6 NM 5.00

REPTISAURUS
4 NM 65.00

REPTISAURUS (SPECIAL EDITION)
1 VG 8.00

RESTLESS GUN
934 (FC) F/VF 50.00

RESURRECTION MAN
1 NM 9.00
2 NM 12.00
3 NM 5.00
5 NM 4.00
6 NM 4.00

RICHIE RICH
4 G- 25.00

RICHIE RICH DOLLARS & CENTS
1 G/VG 25.00

RICHIE RICH MILLIONS
4 VG 18.00

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135 VF- 25.00
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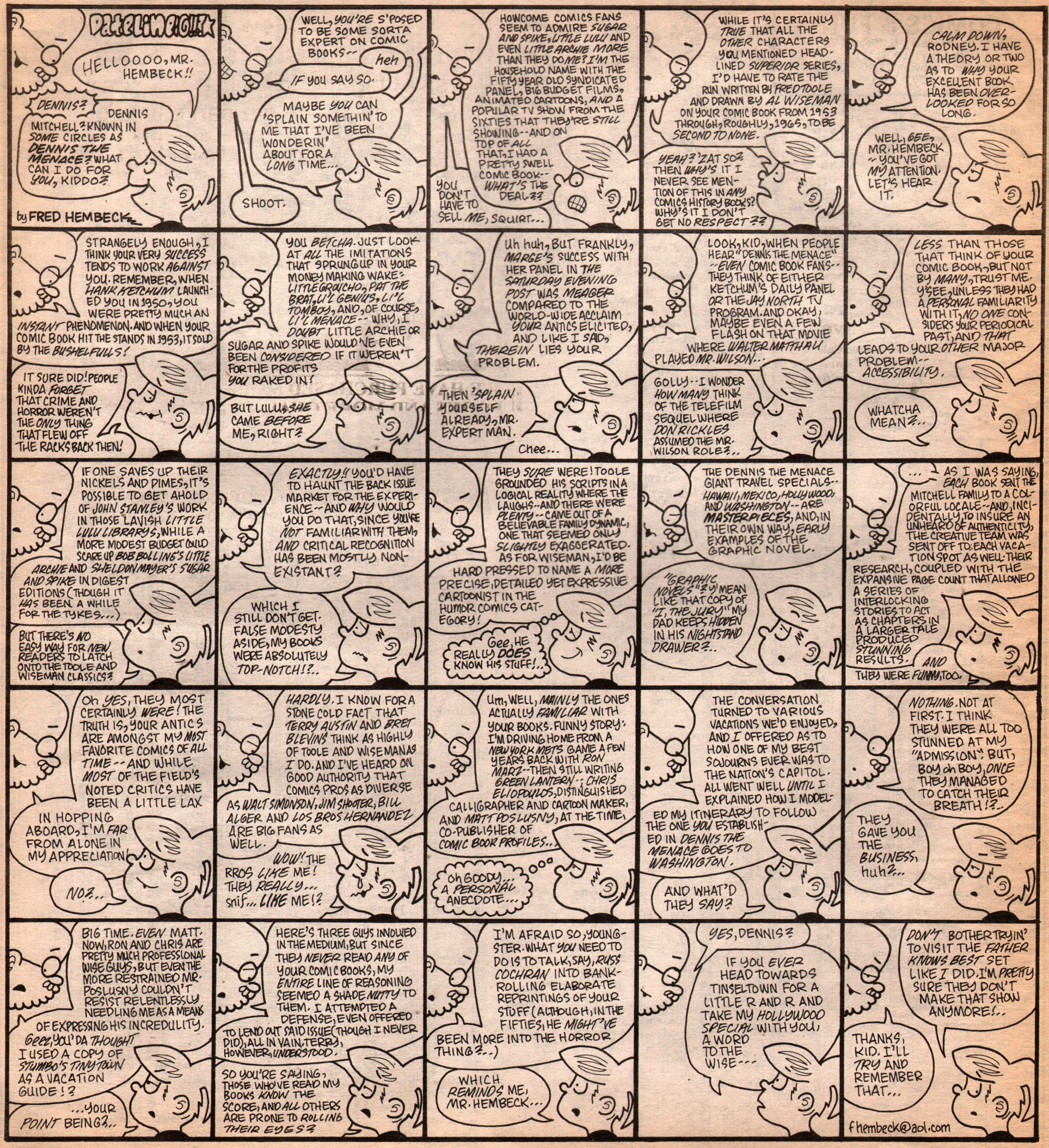
Dateline: @!!?★
HELLOOOO, MR. HEMBECK!!
DENNIS?
DENNIS MITCHELL? KNOWN IN SOME CIRCLES AS DENNIS THE MENACE? WHAT CAN I DO FOR YOU, KIDDO?
by FRED HEMBECK
WELL, YOU'RE S'POSED TO BE SOME SORTA EXPERT ON COMIC BOOKS--
heh
IF YOU SAY SO.
MAYBE YOU CAN 'SPLAIN SOMETHIN' TO ME THAT I'VE BEEN WONDERIN' ABOUT FOR A LONG TIME...
SHOOT.
HOWCOME COMICS FANS SEEM TO ADMIRE SUGAR AND SPIKE, LITTLE LULU AND EVEN LITTLE ARCHIE MORE THAN THEY DO ME? I'M THE HOUSEHOLD NAME WITH THE FIFTY YEAR OLD SYNDICATED PANEL, BIG BUDGET FILMS, ANIMATED CARTOONS, AND A POPULAR TV SHOW FROM THE SIXTIES THAT THEY'RE STILL SHOWING--AND ON TOP OF ALL THAT, I HAD A PRETTY SWELL COMIC BOOK-- WHAT'S THE DEAL??
YOU DON'T HAVE TO SELL ME, SQUIRT...
WHILE IT'S CERTAINLY TRUE THAT ALL THE OTHER CHARACTERS YOU MENTIONED HEADLINED SUPERIOR SERIES, I'D HAVE TO RATE THE RUN WRITTEN BY FRED TOOLE AND DRAWN BY AL WISEMAN ON YOUR COMIC BOOK FROM 1953 THROUGH, ROUGHLY, 1965, TO BE SECOND TO NONE.
YEAH? 'ZAT SO? THEN WHY'S IT I NEVER SEE MENTION OF THIS IN ANY COMICS HISTORY BOOKS? WHY'S IT I DON'T GET NO RESPECT??
CALM DOWN, RODNEY. I HAVE A THEORY OR TWO AS TO WHY YOUR EXCELLENT BOOK HAS BEEN OVERLOOKED FOR SO LONG.
WELL, GEE, MR. HEMBECK -- YOU'VE GOT MY ATTENTION. LET'S HEAR IT.
STRANGELY ENOUGH, I THINK YOUR VERY SUCCESS TENDS TO WORK AGAINST YOU. REMEMBER, WHEN HANK KETCHUM LAUNCHED YOU IN 1950, YOU WERE PRETTY MUCH AN INSTANT PHENOMENON. AND WHEN YOUR COMIC BOOK HIT THE STANDS IN 1953, IT SOLD BY THE BUSHELFULLS!
IT SURE DID! PEOPLE KINDA FORGET THAT CRIME AND HORROR WEREN'T THE ONLY THING THAT FLEW OFF THE RACKS BACK THEN!
YOU BETCHA. JUST LOOK AT ALL THE IMITATIONS THAT SPRUNG UP IN YOUR MONEY MAKING WAKE: LITTLE GROUCHO, PAT THE BRAT, LI'L GENIUS, LI'L TOMBOY, AND, OF COURSE, LI'L MENACE-- WHY, I DOUBT LITTLE ARCHIE OR SUGAR AND SPIKE WOULD'VE EVEN BEEN CONSIDERED IF IT WEREN'T FOR THE PROFITS YOU RAKED IN!
BUT LULU, SHE CAME BEFORE ME, RIGHT?
Uh huh, BUT FRANKLY, MARGE'S SUCCESS WITH HER PANEL IN THE SATURDAY EVENING POST WAS MEAGER COMPARED TO THE WORLD-WIDE ACCLAIM YOUR ANTICS ELICITED, AND LIKE I SAID, THEREIN LIES YOUR PROBLEM.
THEN 'SPLAIN YOURSELF ALREADY, MR. EXPERT MAN.
Chee...
LOOK, KID, WHEN PEOPLE HEAR "DENNIS THE MENACE" --EVEN COMIC BOOK FANS-- THEY THINK OF EITHER KETCHUM'S DAILY PANEL OR THE JAY NORTH TV PROGRAM. AND OKAY, MAYBE EVEN A FEW FLASH ON THAT MOVIE WHERE WALTER MATTHAU PLAYED MR. WILSON...
GOLLY -- I WONDER HOW MANY THINK OF THE TELEFILM SEQUEL WHERE DON RICKLES ASSUMED THE MR. WILSON ROLE?..
LESS THAN THOSE THAT THINK OF YOUR COMIC BOOK, BUT NOT BY MANY, TRUST ME. Y'SEE, UNLESS THEY HAD A PERSONAL FAMILIARITY WITH IT, NO ONE CONSIDERS YOUR PERIODICAL PAST, AND THAT LEADS TO YOUR OTHER MAJOR PROBLEM-- ACCESSIBILITY.
WHATCHA MEAN?...
IF ONE SAVES UP THEIR NICKELS AND DIMES, IT'S POSSIBLE TO GET AHOLD OF JOHN STANLEY'S WORK IN THOSE LAVISH LITTLE LULU LIBRARYS, WHILE A MORE MODEST BUDGET COULD SCARE UP BOB BOLLING'S LITTLE ARCHIE AND SHELDON MAYER'S SUGAR AND SPIKE IN DIGEST EDITIONS (THOUGH IT HAS BEEN A WHILE FOR THE TYKES...)
BUT THERE'S NO EASY WAY FOR NEW READERS TO LATCH ONTO THE TOOLE AND WISEMAN CLASSICS?
EXACTLY!! YOU'D HAVE TO HAUNT THE BACK ISSUE MARKET FOR THE EXPERIENCE -- AND WHY WOULD YOU DO THAT, SINCE YOU'RE NOT FAMILIAR WITH THEM, AND CRITICAL RECOGNITION HAS BEEN MOSTLY NON-EXISTANT?
WHICH I STILL DON'T GET. FALSE MODESTY ASIDE, MY BOOKS WERE ABSOLUTELY TOP-NOTCH!?..
THEY SURE WERE! TOOLE GROUNDED HIS SCRIPTS IN A LOGICAL REALITY WHERE THE LAUGHS -- AND THERE WERE PLENTY -- CAME OUT OF A BELIEVABLE FAMILY DYNAMIC, ONE THAT SEEMED ONLY SLIGHTLY EXAGGERATED. AS FOR WISEMAN, I'D BE HARD PRESSED TO NAME A MORE PRECISE, DETAILED YET EXPRESSIVE CARTOONIST IN THE HUMOR COMICS CATEGORY!
Gee, HE REALLY DOES KNOW HIS STUFF!..
THE DENNIS THE MENACE GIANT TRAVEL SPECIALS-- HAWAII, MEXICO, HOLLYWOOD, AND WASHINGTON -- ARE MASTERPIECES, AND, IN THEIR OWN WAY, EARLY EXAMPLES OF THE GRAPHIC NOVEL.
"GRAPHIC NOVELS"? Y'MEAN LIKE THAT COPY OF "I, THE JURY" MY DAD KEEPS HIDDEN IN HIS NIGHTSTAND DRAWER?..
... AS I WAS SAYING, EACH BOOK SENT THE MITCHELL FAMILY TO A COLORFUL LOCALE -- AND, INCIDENTALLY TO INSURE AN UNHEARD OF AUTHENTICITY, THE CREATIVE TEAM WAS SENT OFF TO EACH VACATION SPOT AS WELL. THEIR RESEARCH, COUPLED WITH THE EXPANSIVE PAGE COUNT THAT ALLOWED A SERIES OF INTERLOCKING STORIES TO ACT AS CHAPTERS IN A LARGER TALE PRODUCED STUNNING RESULTS.
AND THEY WERE FUNNY, TOO.
Oh YES, THEY MOST CERTAINLY WERE! THE TRUTH IS, YOUR ANTICS ARE AMONGST MY MOST FAVORITE COMICS OF ALL TIME -- AND WHILE MOST OF THE FIELD'S NOTED CRITICS HAVE BEEN A LITTLE LAX
IN HOPPING ABOARD, I'M FAR FROM ALONE IN MY APPRECIATION!
NO?..
HARDLY. I KNOW FOR A STONE COLD FACT THAT TERRY AUSTIN AND BRET BLEVINS THINK AS HIGHLY OF TOOLE AND WISEMAN AS I DO. AND I'VE HEARD ON GOOD AUTHORITY THAT COMICS PROS AS DIVERSE AS WALT SIMONSON, JIM SHOOTER, BILL ALGER AND LOS BROS HERNANDEZ ARE BIG FANS AS WELL.
WOW! THE RROS LIKE ME! THEY REALLY... snif... LIKE ME!?
Um, WELL, MAINLY THE ONES ACTUALLY FAMILIAR WITH YOUR BOOKS. FUNNY STORY: I'M DRIVING HOME FROM A NEW YORK METS GAME A FEW YEARS BACK WITH RON MARZ -- THEN STILL WRITING GREEN LANTERN --; CHRIS ELIOPOULOS, DISTINGUISHED CALLIGRAPHER AND CARTOON MAKER, AND MATT POSLUSNY, AT THE TIME, CO-PUBLISHER OF COMIC BOOK PROFILES...
Oh GOODY, A PERSONAL ANECDOTE...
THE CONVERSATION TURNED TO VARIOUS VACATIONS WE'D ENJOYED, AND I OFFERED AS TO HOW ONE OF MY BEST SOJOURNS EVER WAS TO THE NATION'S CAPITOL. ALL WENT WELL UNTIL I EXPLAINED HOW I MODELED MY ITINERARY TO FOLLOW THE ONE YOU ESTABLISHED IN DENNIS THE MENACE GOES TO WASHINGTON.
AND WHAT'D THEY SAY?
NOTHING. NOT AT FIRST. I THINK THEY WERE ALL TOO STUNNED AT MY "ADMISSION". BUT, BOY oh BOY, ONCE THEY MANAGED TO CATCH THEIR BREATH!?..
THEY GAVE YOU THE BUSINESS, huh?...
BIG TIME. EVEN MATT NOW, RON AND CHRIS ARE PRETTY MUCH PROFESSIONAL WISE GUYS, BUT EVEN THE MORE RESTRAINED MR. POSLUSNY COULDN'T RESIST RELENTLESSLY NEEDLING ME AS A MEANS OF EXPRESSING HIS INCREDULITY.
Geez, YOU'DA THOUGHT I USED A COPY OF STUMBO'S TINY TOWN AS A VACATION GUIDE!?
...YOUR POINT BEING?..
HERE'S THREE GUYS INVOLVED IN THE MEDIUM, BUT SINCE THEY NEVER READ ANY OF YOUR COMIC BOOKS, MY ENTIRE LINE OF REASONING SEEMED A SHADE NUTTY TO THEM. I ATTEMPTED A DEFENSE, EVEN OFFERED TO LEND OUT SAID ISSUE (THOUGH I NEVER DID), ALL IN VAIN, TERRY, HOWEVER, UNDERSTOOD.
SO YOU'RE SAYING, THOSE WHO'VE READ MY BOOKS KNOW THE SCORE, AND ALL OTHERS ARE PRONE TO ROLLING THEIR EYES?
I'M AFRAID SO, YOUNGSTER. WHAT YOU NEED TO DO IS TO TALK, SAY, RUSS COCHRAN INTO BANKROLLING ELABORATE REPRINTINGS OF YOUR STUFF (ALTHOUGH, IN THE FIFTIES, HE MIGHT'VE BEEN MORE INTO THE HORROR THING?..)
WHICH REMINDS ME, MR. HEMBECK...
YES, DENNIS?
IF YOU EVER HEAD TOWARDS TINSELTOWN FOR A LITTLE R AND R AND TAKE MY HOLLYWOOD SPECIAL WITH YOU, A WORD TO THE WISE...
DON'T BOTHER TRYIN' TO VISIT THE FATHER KNOWS BEST SET LIKE I DID. I'M PRETTY SURE THEY DON'T MAKE THAT SHOW ANYMORE!..
THANKS, KID. I'LL TRY AND REMEMBER THAT...
fhembeck@aol.com

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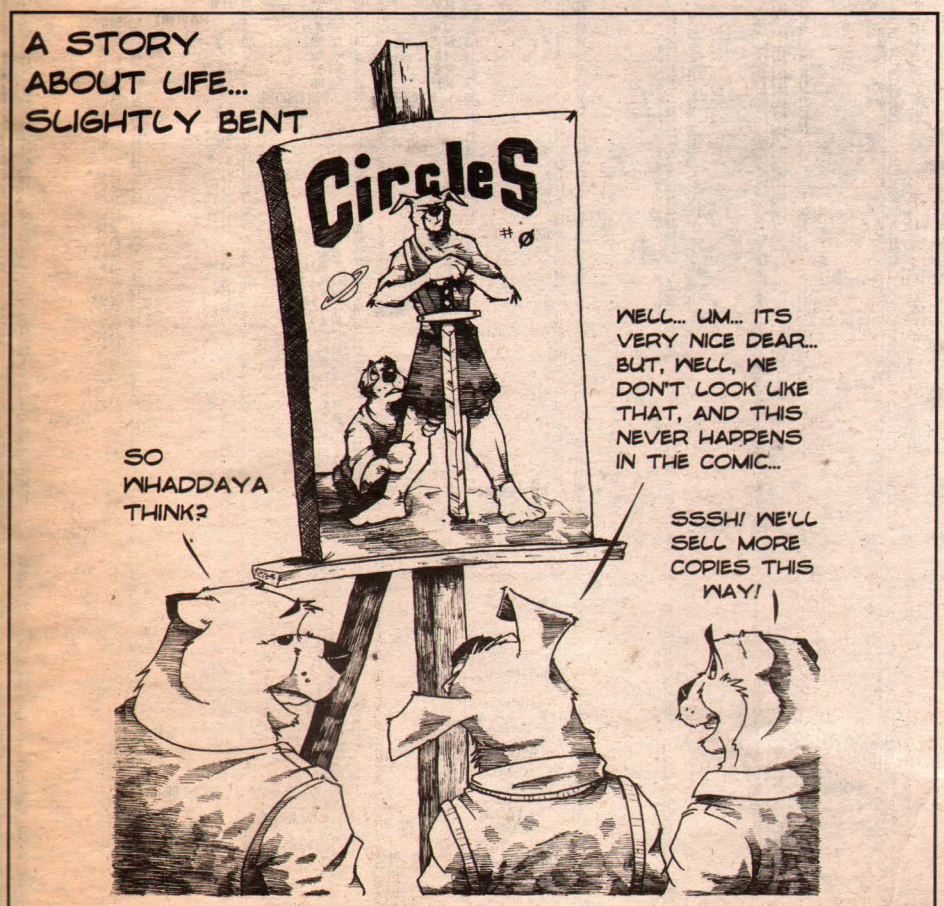
A STORY ABOUT LIFE... SLIGHTLY BENT
Circles
#ø
WELL... UM... ITS VERY NICE DEAR... BUT, WELL, WE DON'T LOOK LIKE THAT, AND THIS NEVER HAPPENS IN THE COMIC...
SO WHADDAYA THINK?
SSSH! WE'LL SELL MORE COPIES THIS WAY!

Circles, a new comic. Coming in April 2001 from Mailbox Books
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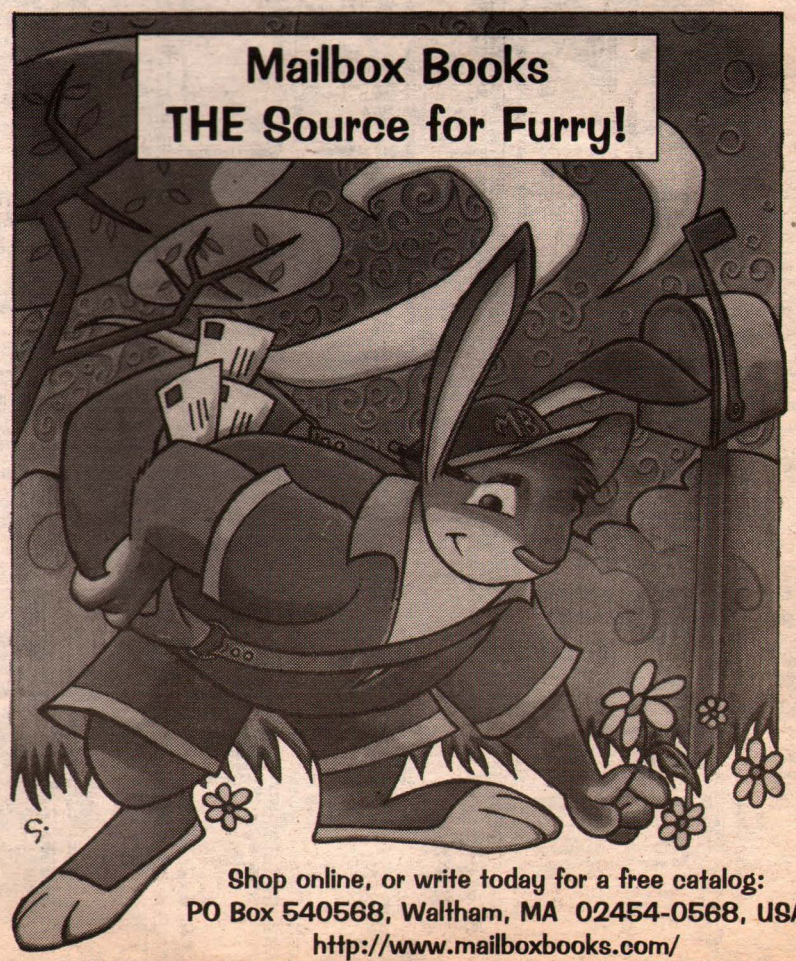

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334 G ... 4
335 VG/F ... 11
337 VG ... 9
338 G+ ... 6
339 VG ... 9
340 G ... 5
342 G+ ... 7
342 G ... 6
343 VG ... 8
345 VG ... 8
346 VG ... 8
346 VG ... 8
346 G ... 5
348 VG ... 10
348 VG ... 9
348 VG ... 8
349 G ... 5
350 VG ... 9
351 VG ... 9
352 F- ... 10
352 VG ... 8
352 VG ... 8
353 F+ ... 20
353 F+ ... 18
353 F ... 12
353 VG+ ... 10
353 VG ... 9
353 G ... 5
354 VG ... 8
355 VG ... 9
356 G ... 5
357 F ... 12
357 VG ... 8
358 F ... 12
358 F+ ... 10
358 G ... 3
360 F ... 12
360 VG ... 8
361 F ... 12
361 G+ ... 6
362 VG+ ... 10
363 F ... 12
364 VG ... 8
364 G ... 6
366 F/VF ... 18
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366 F ... 12
366 VG/F ... 10
366 VG ... 8
366 VG ... 8
366 G ... 8
367 VG ... 8
368 F ... 12
368 VG/F ... 10
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370 VG+ ... 10
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378 VG ... 8
379 VG/F ... 10
380 VG/F ... 8
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383 VG ... 6
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395 VG/F ... 8
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409 VF ... 20
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91 VG/F ... 15
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92 F ... 20
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95 VF/NM ... 65
95 VG/F ... 18
97 F+ ... 30
97 VG ... 13
97 VG ... 13
98 F ... 20
98 VG+ ... 17
98 VG/F ... 15
99 G ... 7
100 F ... 22
100 VG ... 14
100 VG ... 14
100 VG ... 14
101 F+ ... 14
101 VG ... 6
103 VF+ ... 30
106 F ... 9
108 F/VF ... 14
108 F- ... 8
109 VG ... 6
110 VG+ ... 8
111 F ... 8
112 F ... 8
113 VG ... 6
113 VG ... 6
114 VF ... 20
114 F ... 8
114 VG/F ... 7
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119 VF/NM ... 24
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171 F/VF ... 7
176 F/VF ... 7
179 F/VF ... 7
180 VF ... 8
181 F ... 5
182 VF ... 8
183 VF ... 8
194 VF ... 8
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204 VF ... 8
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216 VF ... 8
217 VF ... 6
220 VF ... 6
222 VF ... 6
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3 VG photo scarce ... 50
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17 VG/F ... 37
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17 G ... 15
18 VG ... 30
18 VG ... 30
19 VG ... 30
19 G ... 12
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27 VG ... 28
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39 VG ... 22
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45 VF ... 39
46 F ... 21
46 VG/F ... 17
47 F/VF ... 32
47 F ... 21
48 F ... 21
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55 VG/F ... 13
57 F ... 16
57 VG- ... 8
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78 VG+ 20
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108 G 7
109 VG 17
110 VG 17
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113 F+ 38
113 VG 23
113 G+ 13
113 G+ 13
114 VF 17
114 G- 17
115 F 23
115 VG 13
116 VG 15
117 VG 15
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118 VG 15
119 F 23
119 VG 15
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123 F 23
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124 VG 15
125 VG 15
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126 VG 10
126 G+ 7
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130 VG 17
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135 F 23
136 F 23
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14 F 141
15 F+ 210
17 VG+ 125
19 VGF 125
20 F+ 210
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36 G 36
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159 VG+ 11
160 G 8
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167 VG 7
168 VG 11
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171 VG+ 15
171 VG 12
171 VG 21
171 G 6
172 F 17
172 F 17
172 VG 9
172 G 6
173 VG 12
173 VG 12
174 F+ 24
174 G 6
174 G 6
175 VG 5
175 G+ 9
175 G 6
176 VG 12
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177 G 6
178 F+ 25
178 VG 12
179 F 17
179 VG+ 11
179 VG 15
179 VG+ 15
180 F 17
180 VG 15
181 F 15
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182 F 14
182 F 14
183 G Giant 8
184 F+ 22
184 VG 10
185 VF 38
186 F+ 21
186 VG 10
187 G 5
188 F- 12
188 VG 10
188 G 8
188 G+ 5
188 VG 10
188 VG+ 12
188 VG 10
189 VG/F 12
190 G+ 8
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191 VG 10
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192 F 14
192 VG/F 12
192 VG+ 11
193 G- 5
194 F 15
195 F+ 22
195 VG+ 18
196 VF/NM 35
196 VG 10
196 VG- 10
198 F+ 22
200 VG/F 12
200 VG 10
200 G 7
201 F 10
201 VG 7
205 F+ 12
209 F/VF 13
209 VG/F 7
209 VG 6
210 VG 6
211 G 6
212 VG 6
213 VG 7
213 G 4
214 VG 5
215 VG 6
216 F 8
216 G/VG 5
228 VG 6
236 VF- 15
236 VG 6
237 F+ 12
241 F 7
251 VF 15
255 VF 15
257 F 7
288 F+ 5
289 F+ 5

GIANT SUPERMAN ANNUAL

1 G/VG 106
1 G 76
2 F/VF 160
2 VG 70
6 G- 12
7 VG/F 28
7 VG- 18
8 VG+ 25

80 PG. GIANT SUPERMAN

1 G+ 53
1 G 38
6 G+ 18
11 VG+ 29

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6 G+ 48
9 VG 50
11 G- 12
12 G 15
13 VG 30
17 VG+ 37
19 VG 30
21 VG- 17
28 G+ 18
29 VG 25
29 G+ 18
31 VF 55
36 VG 12
38 G- 5
88 G- 5
90 VG 14
90 VG+ 16
90 G 7
90 G- 6
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96 VG 10
98 F+ 22
98 VG 10
99 VG/F 9
100 VG/F 10
100 VG 8
101 VG 7
102 VG/F 10
106 VF- 15
107 G+ 4
108 F+ 12
108 VG 5
109 F 8
114 F 6
120 F+ 9
120 VG 6
123 F+ 9
123 F 6
125 F 6
126 F+ 9
126 VG 6
127 VG 6
128 VG 6
129 VG 6
130 VG 6
131 VG 6
132 F+ 12
132 F 8
133 F 8
134 F 8
135 G- 3
135 F/VF 12
136 VG+ 7
136 VG 5
137 VF 20
139 F+ 12
139 F 8
140 G 3
141 VF 15
141 F/VF 10
142 G 3
143 VF 15
143 F 6
144 VF/NM 18
145 VF/NM 18
145 F/VF 10
146 VF 15
146 VG 5
149 F/VF 10
150 VG 5
151 F 6
152 VF 15
152 F+ 15
152 G 3
154 VF 15
155 F+ 10
155 F 6
157 VF/NM 17
157 F+ 10
158 VG 5
160 VF 5
161 VF 15
163 VG/F 4
169 F 6
169 F- 5
170 F/VF 8
170 VG 5
173 VF/NM 15
173 F/VF 8
175 VG 5
176 NM- 17
178 VG/F Giant 5
196 VF 10

SUPERBOY GIANTS

DC-15 F+ 15

GIANT SUPERBOY ANNUAL

1 G/VG 24
1 VG- 25

SUPERMAN

26 F- 250
28 G but no cntrfld 70
31 VG 195
39 G+ white 150
41 VG 120
47 VF 425
47 VG+ 160
55 G SOTI 58
64 VG 100
79 VG/F 112
79 VG 88
81 VG 88
82 VG 84
86 VG+ 105
89 VG 84
90 VG+ 105
93 G+ 54
94 VG 72
95 VG 72
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95 G+ 54
108 G+ 40
109 VG 54
109 VG 54
110 VG 54
111 F/G 17
112 VG 46
113 G+ 35
113 G 23
114 Fr 15
115 G 23
116 G 23
116 G- 23
117 VG/F 58
117 VG 46
117 G+ 34
118 VG 46
119 VG 46
122 VG 38
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124 G 19
125 F 57
125 VG+ 48
126 VG 38
126 VG 38
126 G 19
126 G- 19
127 F/F+ 65
128 Fr 13
129 VG 38
129 VG 38
131 VG/F 37
132 VG 30
132 G+ 22
132 G 15
133 VG 30
133 G+ 22
135 G+ 22
136 F+ 67
136 VG 30
136 G+ 22
136 G/VG 22
137 F+ 67
138 G 15
138 F/G 11
139 F+ 67
139 VG 30
139 VG 30
139 G 15
139 Fr 10
141 G 12
141 G 9
141 Fr/G 9
142 G 12
142 G- 10
144 F- 33
144 VG 24
144 G+ 18
144 G 9
145 VG 24
145 G- 10
147 G 21
147 G+ 21
147 G 14
148 VG 24
148 VG+ 30
148 G+ 18
150 G 7
153 VG 14
153 VG 14
154 VG+ 17
155 VG+ 17
156 G+ 10
156 G 7
156 G 7
157 VG 14
158 F 21
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159 G+ 10
160 F 21
160 G+ 8
160 G 5
161 VG 14
161 G 7
162 VG 14
162 G+ 11
162 G 6
163 VG+ 16
163 G 6
164 F 17
164 VG 18
164 G+ 8
164 G 6
165 VG+ 16
165 VG 12
166 VG 11
166 VG 11
167 VG+ 21
168 VG+ 13
168 VG 11
168 G 6
168 F+ 24
169 F 17
169 VG/F 15
170 VG+ 15
171 VG+ 15
171 VG 12
171 G 6
172 F 17
172 F 17
172 VG 9
172 G 6
173 VG 12
173 VG 12
174 F+ 24
174 G 6
174 G 6
175 VG 5
175 G+ 9
175 G 6
176 VG 12
176 G 6
177 G 6
178 F+ 25
178 VG 12
179 F 17
179 VG+ 11
179 VG 15
179 VG+ 15
180 F 17
180 VG 15
181 F 15
182 F 14
182 F 14
182 F 14
183 G Giant 8
184 F+ 22
184 VG 10
185 VF 38
186 F+ 21
186 VG 10
71 VG/F 8
71 VG 7
72 VG 7
73 G/VG 5
74 F 9
74 VG 6
77 F 10
78 F 9
78 VG 6
78 VG 8
79 VG+ 10
79 G 4
80 VG/F 8
80 VG 7
80 G 4
81 VG 8
81 VG+ 8
81 F 23
81 G 4
82 VG 7
83 F 9
86 F 8
86 VG 8
86 VG/F 8
86 VG 6
87 VG Legion of Super Villains 7
87 VG 7
88 G+ 5
89 VG/F 9
89 VG 7
89 G/VG 5
90 VG 6
94 VG 6
96 VG 6
97 F+ 12
97 G 5
98 F 8
98 F- 7
98 VG+ 7
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109 F- 5
114 F 6
120 F+ 9
120 VG 6
123 F+ 9
123 F 6
125 F 6
126 F+ 9
127 VG 5
128 VG 6
129 VG 6
130 VG 6
131 VG 6
132 F+ 12
132 F 8
133 F 8
134 F 8
135 G- 3
135 F/VF 12
136 VG+ 7
136 VG 5
137 VF 20
139 F+ 12
139 F 8
140 G 3
141 VF 15
141 F/VF 10
142 G 3
143 VF 15
143 F 6
144 VF/NM 18
145 VF/NM 18
145 F/VF 10
146 VF 15
146 VG 5
149 F/VF 10
150 VG 5
151 F 6
152 VF 15
152 F+ 15
152 G 3
154 VF 15
155 F+ 10
155 F 6
157 VF/NM 17
157 F+ 10
158 VG 5
160 VF 5
161 VF 15
163 VG/F 4
169 F 6
169 F- 5
170 F/VF 8
170 VG 5
173 VF/NM 15
173 F/VF 8
175 VG 5
176 NM- 17
178 VG/F Giant 5
196 VF 10

SUPERBOY GIANTS

DC-15 F+ 15

GIANT SUPERBOY ANNUAL

1 G/VG 24
1 VG- 25

SUPERMAN

26 F- 250
28 G but no cntrfld 70
31 VG 195
39 G+ white 150
41 VG 120
47 VF 425
47 VG+ 160
55 G SOTI 58
64 VG 100
79 VG/F 112
79 VG 88
81 VG 88
82 VG 84
86 VG+ 105
89 VG 84

TOMAHAWK

25 G+ 22
30 F 45
32 VG 19
34 VG 20
45 VG+ 18
48 F 35
53 F 16
60 G 6
71 G+ 9
84 G+ 7
106 VG 5
106 VG/F 5
114 VG 5
115 G+ 5
125 F 5

WESTERN COMICS

14 VF 85
23 G+ 18
44 VG 20
44 VG- 20
50 F+ 39
52 F 27
63 VG/F 20
50 F+ 39
52 F 27
82 G 9

WONDER WOMAN

31 VG- 79
144 VG/F 11
150 F/VF 19
183 VG+ 5
194 F+ 9

WORLD'S FINEST

6 G+ 225
7 VG coverless 50
8 F- 380
11 G/G- 100
19 VG w/nickel sized chip 99
77 VG 60
90 G 24
103 F/VF 54
103 VG+ 30
103 VG/F 30
105 F+ 54
105 VG 24
111 VF 1st Clock King 80
112 VG+ 25
112 VG 25
113 VG 25
114 VF 70
114 VF- 50
114 F/VF 43
114 VG 20
115 G+ 15
115 G 15
118 VF+ lt. w.s. 55
119 F+ 45
119 VG 20
119 G+ 15
121 VF last 10 Cent issue 70
121 G- 7
122 VF- 35
124 F+ 22
124 VG+ 12
125 F+ 22
125 F 24
126 VF name b.c. 28
126 F 15
126 VG 10
126 G 5
127 F/VF+ 25
127 F 15
127 VG/F 12
128 VG- 7
128 F 15
129 G+ 10
129 G 8
130 VG+ 12
132 VG 10
132 G+ 8
132 G 8
134 F+ 22
134 G+ 8
134 G 8
135 F/VF last Dick Sprang 24
135 G+ 8
135 G 5
136 VG 10
138 G+ 7
139 G+ 7
140 F 27
142 VG 5
142 G 5
144 F 22
144 VG/F 12
145 VG+ 16
145 VG 12
147 VG 9
147 G 6
148 VG 9
148 G 6
149 F 12
151 VG/F 8
151 G 6
152 G+ 5
154 F 9
155 F 9
156 F+ Joker 40
157 VF 27
159 VG 6
160 VG/F 8
162 VG/F 7
162 VG 5
164 F 8
166 VG Joker 6
167 G+ 5
171 VF 18
174 F- 7
176 VG 6
178 F 7
179 VF Giant 25
207 VF- 10
213 F- 5
214 F+ 7
218 F+ 7
226 F 100 pgs 10
245 F 6
260 VG 5
269 F 6
289 VF+ 11
290 VF+ 11
300 VF/NM 10

MARVEL/ ATLAS/ TIMELY COMICS

A DATE WITH MILLIE

1 VG 50
4 G+ DeCarlo 15
5 VG/F 18

ADVENTURE INTO MYSTERY

1 G+ 45

ALL SURPRISE COMICS

2 G- 9
9 F 27

ALL TRUE CRIME

27 G 23
28 VG+ 27
29 G 8
31 VG- 17
33 VG- 17
35 G 8
38 VG 15
39 F+ nice 48
43 F 33

AMAZING ADVENTURES (1961)

3 G+ 56

AMAZING ADVENTURES (1970)

2 NM 18
6 NM 18

AMAZING ADULT FANTASY

7 (#1) G/VG 75
8 VG 90
10 F 115
13 VG/F 100

AMAZING DETECTIVE

3 F (#1) 90
3 (#1) G 20

AMAZING SPIDER-MAN

4 VF- 40
4 G 8
18 G+ 48
19 F 90
19 VG 50
20 F 110
20 G+ 50
20 VG 48
21 G+ 36
21 VG 45
22 VG+ 55
22 VG 44
23 G 31
25 F- 63
25 VG+ 60
25 G/VG 36
26 VG/F 65
26 VG 52
27 F 74
27 VG/F 63
27 G 24
27 Fr 17
29 F 45
29 VG/F 38
29 VG 30
29 G+ 21
30 F 68
30 F- 45
30 VG/F 38
30 VG 30
30 G+ 21
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33 VG 30
33 FR no b.c. 8
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34 VG/F 38
34 VG 30
34 G+ 22
35 VG+ 38
36 VG/F 38
36 VG 30
36 G 15
37 F 45
37 VF 85 120
37 VF 85 120
37 VG 28
38 VF 85 120
38 F 45
38 G 14
38 F+ last Ditko 68
38 VG 30
38 G+ 22
39 Fair/Good 15
43 VG 16
44 G+ 12
45 F 26
45 VF 85 70
45 G+ 12
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CHAMBER OF DARKNESS

4 VF Conan Tryout 45

CINDY

28 G 13

COMBAT CASEY

6 (#1) VF 80
27 G 7
32 VG 11

COMBAT KELLY

10 G 8
21 G+ 10
22 G 7
28 F 17
30 G 6
31 G 6
35 G 7

COMMANDO ADVS.

1 G 10

COMPLETE MYSTERY

1 VG- very scarce 95

CONAN

1 VF 170
1 VF 170
2 VF 65
2 F/VF 55
2 F+ 50
3 F+ 105
3 VG 48
4 VF 45
5 VG 17
7 NM 55
7 VF 40
8 VF 40
9 VF 40
10 VF+ Giant 70
11 VF+ 70
12 VF 25
13 NM 35
13 NM w/ink 32
13 VF 30
13 F/VF 18
14 VF 35
15 VF 35
17 VG 5
18 F/VF 8
19 VF 19
19 F/VF 15
19 F 10
20 F 10
21 F/VF 15
22 VF/NM 28
23 VF/NM 45
23 VF 35
24 VF/NM 35
24 VF 25
25 F+ 7
27 F 8
28 VF 8
37 VF Adams 11
King Size Special #1 F 88 10

COWBOY ACTION

7 F White 24

CREATURES ON THE LOOSE

10 VF 1st King Kull 38

CRIME CAN'T WIN

6 G- 10

DAREDEVIL

2 G 40
3 G+ 48
4 Fair 18
4 F Lt. Fox 90
5 F+ 98
5 VF- 110
6 F+ 72
6 F 72
6 VG/F 40
7 G 28
8 F 47
8 F 47
9 VF 80 120
9 F+ 75
9 G 16
10 VF 82 120
10 F+ 75
10 G- 12
11 VF 13
11 F 12
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18 VG/F 14
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22 F+ 18
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24 F 12
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25 G+ 6
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28 VF 85 33
28 F 11
29 VG 8
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31 VG+ 7
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32 VG+ 7
33 VF 77 20
34 NM 94 27
34 NM 90 25
34 VF 85 22
34 F+ 12
34 F 8
35 VF 82 20
35 VG+ 7
36 NM 94 27
37 VG+ 7
41 F+ 9
41 VG 5
45 VF 85 18
45 VF 75 16
47 VF 75 16
51 F+ 11
KING SIZE SPECIAL #1 VF 25
159 VF/NM 17
159 VF/NM 17

DEFENDERS

1 VG (Marvel Feature) 22
2 VG 7
3 VG 5

DEVIL DOG DUGAN

3 G+ 9

DOCTOR STRANGE

169 VG+ (#1) 29
169 G+ 15
169 G 11
170 VG 7
170 VG 6
170 G 5
173 G 5
174 VF 85 27
174 VF 75 22
174 F+ 15
175 VF/NM 35

DOLLY DILL

1 G 20

FANTASY MASTERPIECES

3 F+ 15

FANTASTIC FOUR

8 VG 130
8 G/VG 98
9 VG 128
10 VG 130
10 VG 128
15 F 90
15 VG 1st Mad Thinker 58
15 G- 25
17 VF 225
19 VG+ 75
19 VG 58
19 G+ 45
19 VG- 58
20 VG+ 1st Molecule Man 75
20 VG 62
21 VG/F 52
21 VG 42
24 VG/F 35
24 VG 28
25 Fair 21
26 F 105
26 VG 70
27 F 50
27 VG/F 40
27 VG 32
27 G+ 24
27 FR 11
28 VG 33
29 VG 21
30 F 1st Diablo 32
30 G+ 16
31 F .....

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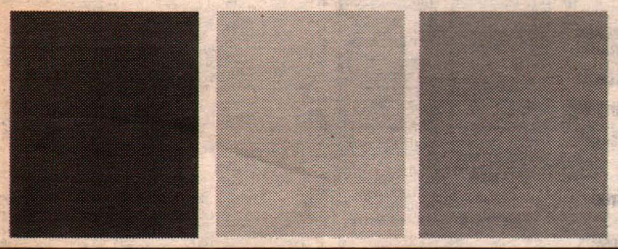

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The Winner of our 115th Mystery Contest from *CBG* #1415 is **Rob Kirby, Hitchin, Hertsfordshire, United Kingdom,** who correctly identified the panel as coming from *Man-Thing* Vol. 2 #1 (Nov. 79). Rob will receive a copy of *Comic Book Superstars.* Keep those entries coming and keep watching for more contests in our pages.

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Apr 20-22 AR, Rogers. Comic Book & Collectible Show, Dixieland Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 40, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

CALIFORNIA

Mar 14 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Mar 17 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Mar 18 CA, Pasadena. Comic Book & Science Fiction Convention, Center Exhibition Bldg. 300 E. Green St., SH: 10am-5pm, A: $5. Bruce Schwartz, 2319-A W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Mar 18 CA, Sacramento. Comic Book & Collectible Show, Scottish Rite Ctr. 6151 H St., SH: 10am-4pm, T: 80-6' & 8', F: $50.-$60., A: $4. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-395-1107 or 444-2843.

Mar 21 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Mar 24 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Mar 28 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Mar 30-Apr 1 CA, Pasadena. Annual Grand Slam Star Trek & Sci-Fi Conv., Pasadena Center. F: $350. (until Jan. 1). Creation Entertainment, Galleria Tower, 100 W. Broadway, Penthouse Ste. 1200, Glendale, CA 91210. PH: 818-409-0960.

Mar 31 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 1 CA, Santa Clara. Comic Book & Toy Show, Marriott. Take Great America Pky. Exit 3 mi. N. of San Jose on 101 Fwy., SH: 11am-4pm, T: 100, A: $5., $3. children, 5 & under free. PH: 408-265-0678.

Apr 4 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 7 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 11 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Apr 18-22 CA, Burbank. ConFurence 12 Furry, Hilton Burbank Airport & Conv. Ctr. 2500 N. Hollywood Way. ConFurence Group, c/o Darrel Exline, PO Box 84721, San Diego, CA 92138. FAX: 619-523-9814.

Apr 18 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 20-22 CA, Oakland. 15th Annual WonderCon, Convention Ctr. 550 10th St. at Broadway, SH: Fri. 12noon-7pm, Sat. 10am-7pm, Sun. 11am-6pm, A: $12., $6. ages 6-12 in advance, $15., $7.50. ages 6-12 at door, under 6 free. PH: 510-464-1120.

Apr 21 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 22 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 2319-A W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Apr 25 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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May 4-6 CA, Pasadena. Official Hercules & Xena Conv. Pasadena Center. Creation Entertainment, Galleria Tower, 100 W. Broadway, Penthouse Ste. 1200, Glendale, CA 91210. PH: 818-409-0960.

May 5 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Jun 10 CA, Sacramento. Comic Book & Collectible Show, Scottish Rite Ctr. 6151 H St., SH: 10am-4pm, T: 80-6' & 8', F: $50.-$60., A: $4. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-395-1107 or 444-2843.

Jun 13 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Jul 18 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jul 18-19 CA, San Diego. Comic Book Expo, Convention Ctr. 111 W. Harbor Dr. Comic-Con International, PO Box 128458, San Diego, CA 92112. PH: 619-414-1020.

Jul 18 CA, San Diego. Pro Con, Convention Ctr. 111 W. Harbor Dr. Comic-Con International, PO Box 128458, San Diego, CA 92112. PH: 619-414-1020.

Jul 19-22 CA, San Diego. Comic-Con International, Convention Ctr. 111 W. Harbor Dr., SH: Thur.-Sat. 10am-7pm, Sun. 10am-5pm. Comic-Con International, PO Box 128458, San Diego, CA 92112. PH: 619-414-1020.

Jul 20-21 CA, San Diego. CritterConDiego 2. Confurence Group, c/o Darrel Exline, PO Box 84721, San Diego, CA 92138. PH/FAX: 619-523-9814.

Jul 21 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Aug 8 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Aug 11 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Aug 15 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Aug 29 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 4pm-9pm, T: 150, F: $45., A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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COLORADO

Mar 24-25 CO, Colorado Springs. Comic Book, Coin & Card Show, Satellite Hotel. 411 Lakewood Cir., SH: Sat. 9am-5pm, Sun. 9am-4pm, T: 70, F: $75., A: free. Prospectors Sertoma Club., 2801 W. Colorado, Colorado Springs, CO 80904. PH: 719-290-2590.

CONNECTICUT

Apr 1 CT, Enfield. Comic Book & Collectibles Show, Asnuntuck Comm. College. 170 Elm St., I-91 Exit 48, SH: 9am-2pm, T: 100, F: $37.50 for 1, $65. for 2, A: .99. Matt DeRoma, 169 Elm St., Enfield, CT 06082. PH: 860-741-2522.

Apr 7 CT, Meriden. Sports Card & Comic Book Show, Platt H.S. Cafeteria. 220 Coe Ave., SH: 9:30am-2:30pm, T: 60-6', F: $30. for 1, $50. for 2, A: 99¢, under 12 free. Ernest N. Schaper, 10 McKenzie Ave., S. Meriden, CT 06451. PH: 203-634-0069.

Apr 29 CT, East Hartford. Comic Book Convention, Elks Hall. 148 Roberts St. (Exit 58 off of I-84), SH: 11am-5pm, T: 35, F: $45., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

May 6 CT, Enfield. Comic Book & Collectibles Show, Asnuntuck Comm. College. 170 Elm St., I-91 Exit 48, SH: 9am-2pm, T: 100, F: $37.50 for 1, $65. for 2, A: .99. Matt DeRoma, 169 Elm St., Enfield, CT 06082. PH: 860-741-2522.

May 12 CT, Meriden. Sports Card & Comic Book Show, Platt H.S. Cafeteria. 220 Coe Ave., SH: 9:30am-2:30pm, T: 60-6', F: $30. for 1, $50. for 2, A: 99¢, under 12 free. Ernest N. Schaper, 10 McKenzie Ave., S. Meriden, CT 06451. PH: 203-634-0069.

May 18-20 CT, Danbury. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 100-8', F: $150.-$175. for 1, $290.-$340. for 2, $420.-$480. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10312. PH: 718-667-9588 or 967-9172.

May 27 CT, East Hartford. Comic Book Convention, Elks Hall. 148 Roberts St. (Exit 58 off of I-84), SH: 11am-5pm, T: 35, F: $45., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

Jun 3 CT, Enfield. Comic Book & Collectibles Show, Asnuntuck Comm. College. 170 Elm St., I-91 Exit 48, SH: 9am-2pm, T: 100, F: $37.50

(continues on Page 34)

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EVENTS
(From Page 33)

for 1, $65. for 2, A: .99. Matt DeRoma, 169 Elm St., Enfield, CT 06082. PH: 860-741-2522.

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DELAWARE

May 6 DE, Newark. A.C.M.E. V, Aetna Fire Hall. Rt. 273 Ogletown Rd., SH: 11am-4pm, T: 50, F: $35.-$55., A: $3., $1. children. Captain Blue Hen Comics, 280 E. Main St. Ste. 1, Newark, DE 19711. PH: 302-737-3434.

FLORIDA

Mar 17-18 FL, Ft. Lauderdale. 5th Annual Mondo Pop 2001 Comic Book, Toy, Doll & Model Extravaganza, War Memorial Auditorium. 800 NE 8th St. Tate's Comics, PH: 954-748-0181.

Jun 21-24 FL, Tampa. Burroughs Bibliophiles Dum Dum, Ramada Inn & Conf. Ctr. 5303 W. Kennedy Blvd., A: $75. before June 1, $85. after June 1. D. Peter Ogden, 8410 Lopez Dr., Tampa, FL 33615.

GEORGIA

Apr 13-15 GA, Duluth. Atlanta ComiCon, Gwinnett Civic Ctr. SH: 10am-12midnite, A: $30. Atlanta Comicon Inc., 2225 McQuiston Dr., Marietta, GA 30064. PH: 770-623-3496 or 877-777-4615.

ILLINOIS

Mar 25 IL, Orland Park. Sports Card, Comic Book, Toys & Diecast Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Mar 31-Apr 1 IL, Rosemont. Chicago ComicFest, Ramada Plaza Hotel O'Hare. SH: Sat. 11am-6pm, Sun. 11am-5pm, T: 100-8', F: $400., A: $8. daily, $12. 2-day pass, under 6 free. Motor City Conv., Michael Goldman, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059, FAX: 248-426-8064.

Apr 7 IL, Orland Park. Sports Card, Comic Book, Toys & Diecast Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

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Jun 24 IL, Orland Park. Sports Card, Comic Book, Toys & Diecast Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Aug 17-19 IL, Rosemont. Wizard World, Convention Ctr. 9301 Bryn Mawr, SH: Fri. & Sat. 10am-6pm, Sun. 10am-5pm, A: $20. for 1, $40. for 3 days. Wizardworld, Brenda Cook, 151 Wells Ave., Congers, NY 10920. PH: 845-268-8068.

INDIANA

Mar 23-25 IN, Hammond. Comic Book & Collectible Hobby Show, Woodmar Mall. Indianapolis Blvd. at 165th St., SH: Fri. 10am-9pm, Sat. 10am-5:30pm, Sun. 11am-5pm, T: 50. Gene F. Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Mar 24-25 IN, Elkhart. Comics & Collectibles Show, Peirre Moran Mall. Hively Ave., T: 45, F: $65.-$70., A: free. Dave Brody or Ken Guipa, PO Box 724, South Bend, iN 46624. PH: 219-272-9198 or 389-9962.

Mar 25 IN, Indianapolis. Comic Book, Toy & Animation Show, Holiday Inn East. 21st St. & Shadeland Ave., Exit of I-70 or I-465), SH: 10am-3pm, T: 65, F: $70., A: $4., 10 & under free. Andy & Diane Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Apr 7 IN, Crown Point. Comic Book & Collectible Hobby Show, American Legion Post 20. 1401 N. Main, SH: 10am-6pm, T: 30. Gene F. Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Apr 7 IN, South Bend. Michiana Comicon, Holy Family Hall. Mayflower at Western, SH: 10am-5pm, T: 50-8', F: $40., A: $1. Jim Rossow, 53100 Poppy Rd., South Bend, IN 46628. PH: 219-232-8129.

Apr 21-22 IN, South Bend. Comic Books & Collectible Show, North Village Mall. US 31-933, SH: Sat. 10am-8pm, Sun. 11am-5pm, T: 50-8', F: $70., A: free. Dave's Collectibles, Dave Brody, PO Box 724, South Bend, IN 46601. PH: 219-272-9198.

Apr 21-22 IN, Goshen. Comic Book & Collectible Hobby Show, Elkhart Cty. Fairgrounds. 1 mi. E. of US 33, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50. Gene F. Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Apr 27-29 IN, Hammond. Sports Cards & Collectible Hobby Show, Woodmar Mall. Indianapolis Blvd. at 165th St., SH: Fri. 10am-9pm, Sat. 10am-5:30pm, Sun. 11am-5pm, T: 60. Gene F. Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Apr 28-29 IN, Elkhart. Comic Books & Collectible Show, Pierre Moran Mall. Hively Ave., SH: Sat. 9am-9pm, Sun. 12noon-5pm, T: 45-8', F: $75.-$85., A: free. Elkhart Coin Club, Dave Brody, PO Box 724, South Bend, IN 46601. PH: 219-272-9198. or Ken Guipa, PH: 219-389-9962.

IOWA

Apr 12-14 IA, Des Moines. Comic Book & Collectible Show, Southridge Mall. SH: 10am-9pm, T: 50, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

Jun 2-3 IA, Oskaloosa. Comic Book, Coin, Stamp & Sports Card Show, Penn-Central Mall. 200 High Ave. W., T: 40, F: $30., A: free. Gail McKee, PO Box 11, Oskaloosa, IA 52577. PH: 641-673-4011.

KANSAS

Mar 17-18 KS, Kansas City. Comic Con, Reardon Civic Ctr. 500 Minnesota Ave., SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 60, F: $100., A: $5. Jerry Schattenburg, 723 NW Candletree Dr., Blue Springs, MO 64015. PH: 816-220-3308 or 913-451-4805.

Mar 24-25 KS, Overland Park. Planet Comicon, Int'l. Trade Ctr. 115th & Metcalf, SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 100, F: $235. until Feb 1, A: $10. $12. for 2-day pass. Planet Promotions, PO Box 25095, Overland Park, KS 66225. PH: 913-345-1069.

MAINE

Apr 1 ME, Portland. Comic Book & Toy Spectacular, Verrillos Convention Ctr. 155 Riverside St., SH: 10am-4pm, T: 30-6', F: $40., A: $2.50. Monkey House Entertainment, David Cummings, PH: 978-388-6576.

MARYLAND

Mar 25 MD, Laurel. Comic Book, Non-Sports Cards Show, Best Western. 15101 Switzer Ln. (Exit 33B off I-95), SH: 11am-4pm, T: 30, F: $55., A: $2.50, under 7 free. Fred Edeson, PH: 410-783-1157.

Apr 22 MD, Glen Burnie. Comic Book & Non-Sports Card Show, Holiday Inn. 6323 Ritchie Hwy., Exit 3B off I-695, SH: 11am-4pm, T: 30, F: $55., A: $2.50, under 7 free. Fred Edeson, PH: 410-783-1157.

MASSACHUSETTS

Mar 25 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

Apr 22 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8', F: $95., A: $5. Monkey House Entertainment, David Cummings, PH: 978-388-6576.

May 6 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

Jun 24 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

Aug 19 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

MICHIGAN

Mar 30-Apr 1 MI, Livonia. Sports Card, Comic Book & Coin Show, Mall. 7 Mile & Middlebelt, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Apr 8 MI, Livonia. X-Trava-Con Comic Book, Toys & Non-Sports Card Show, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 50-8', F: $40. in advance, $45. day of show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059, FAX: 248-426-8064.

May 18-20 MI, Novi. Motor City Comic Con, Expo Center. I-96 exit 162, SH: Fri. 1pm-8pm, Sat. 10am-7pm, Sun. 10am-5pm, A: $10.-$15. per day, $25.-$35. 3-day pass, 5 & under free. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059, FAX: 248-426-8064.

Aug 5 MI, Livonia. X-Trava-Con Comic Book, Toys & Non-Sports Card Show, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 50-8', F: $40. in advance, $45. day of show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059, FAX: 248-426-8064.

MISSOURI

Mar 25 MO, Independence. Big Daddy's Comic Books, Toys & Diecast Show, Four H Ctr. 2820 S. 291 Hwy., SH: 10am-3pm, T: 80, A: $3. Ron Orick, 416 SW 16th St., Blue Srpings, MO 64015. PH: 816-229-8405.

Mar 25 MO, Saint Louis. Comic Book Show, Newport Heights VFW Hall. 4271 Delor St., SH: 11am-3:30pm, T: 45-8', F: $25., A: $2. Tony Gladish, 4253 Fatima Apt 3, St. Louis, MO 63123. PH: 314-544-2812.

Apr 6-8 MO, Springfield. Comic Book & Collectible Show, Northtown Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 35, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

NEVADA

May 24-29 NV, Reno. Con 2001, Hilton Hotel-Casino. 2500 E. 2nd St., T: 46, F: $250., A: $40. Alpha Omega Games, Bruce Perez, PO Box 50893, Sparks, NV 89435. PH: 775-284-5353.

NEW JERSEY

Mar 16-18 NJ, East Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, Beanie Baby & Collectible Toy Show, Brunswick Square Mall. 755 Rt. 18, SH: mall hrs., T: 60-8', F: $165.-$185. for 1, $320.-$360. for 2, $460.-$520. for 3, A: free. F & B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10312. PH: 718-967-9172 or 667-9588.

Mar 25 NJ, Bordentown. Comic Book & Collectibles Show, Armory. Rt. 206 off Exit 7 of NJ Tpke., SH: 9:30am-3:30pm, A: $2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Mar 25 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 26 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Mar 30-Apr 1 NJ, Freehold. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F & B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Mar 31-Apr 1 NJ, Secaucus. Comic Book & Collectibles Mega Show, Meadowlands Expo Ctr. 355 Plaza Dr., SH: Sat. 10am-7pm, Sun. 10am-5pm, T: 350. K&S Promos., 1020 Arlington Rd., New Milford, NJ 07646. PH: 201-261-4982 or 261-8803.

Apr 1 NJ, Wayne. Comic Books & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 100-6',F: $20., A: free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

Apr 8 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave. (Rt. 46 to Piaget Ave. to Main Ave.), SH: 10am-4pm, T: 30-6', F: $45., A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Apr 20-22 NJ, Rockaway. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Townsquare Mall. Rt. 80 & Mount Hope Ave., SH: mall hours, T: 100-8', F: $150.-$175. for 1, $290.-$340. for 2, $405.-$490. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10312. PH: 718-667-9588 or 967-9172.

Apr 22 NJ, Bordentown. Comic Book & Collectibles Show, Armory. Rt. 206 off Exit 7 of NJ Tpke., SH: 9:30am-3:30pm, A: $2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Apr 22 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 26 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Apr 27-29 NJ, East Rutherford. Chiller Theatre Toy, Model & Film Expo, Sheraton Meadowlands Hotel. 2 Meadowlands Plaza, SH: Fri. 6pm-11pm, Sat. 11am-7pm, Sun. 11am-5pm, A: $15. Chiller The-

(continues on Page 56)

SUN MAR 18

Final day of Kansas City ComicCon. See Calendar Notes.

Born on this date:
Bill Cole
Frank McLaughlin (1935)
Kent Marshall Burles (1955)
Bill Reinhold (1955)
Shea Anton Pensa (1968)

MON MAR 19

Born on this date:
Michael Jantze
Laurie S. Sutton (1953)
Willie Schubert (1952)

TUES MAR 20

Born on this date:
Diana Albers
Steven Philip Jones (1960)
Vince Argondezzi (1960)
David Gross (1968)

WED MAR 21

***CBG* #1429** ships — featuring **a look at time-traveling adventures of The Avengers.**

Born on this date:
Al Williamson (1931)
Don Markstein (1947)
Pasquale "Pat" Gabriele (1956)
Mark Waid (1962)

THURS MAR 22

Born on this date:
Diane Valentino
John Stanley (1914)
Bernard Krigstein (1919)
Lisa Moore (1967)

FRI MAR 23

Born on this date:
Jim Friel (1946)
Chuck Bordell (1968)

SAT MAR 24

Publishers

To see your comics listed here, please supply the exact shipping date for each title *as soon as possible*, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

CBG Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the *CBG* features *What, Where, and When* and *Now Appearing*.

• **March 17-18. Kansas City ComiCon.** Jack Reardon Civic Center, 5th and Minnesota, Kansas City, KS. Admission: $5 per day, children 7 and under free. Show hours: Sat. 10-5, Sun. 10-4. For more information, call (913) 451-4805.

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Call for updates on current exhibits: (415) CAR-TOON.

• **International Museum of Cartoon Art**, 201 Plaza Real, Boca Raton, FL. Call for updates on current exhibits and museum hours: (561) 391-2200.

Current exhibit: The Legacy of Mort Walker, 50 Years of *Beetle Bailey*, *extended through March 25.* This retrospective traces the evolution of the strip and its interpretation of American life and culture, as well as examining Walker's impact on the genre of cartoon art.

• **The Library of Congress**, 101 Independence Ave. SE, Washington, D.C. **Current exhibit: Al Hirschfeld, Beyond Broadway**, through March 31. A collection of 25 original drawings given to the library in honor of its bicentennial are on exhibit in the Swann Gallery, adjacent to the Visitors' Center in the Jefferson Building, from 10 a.m. to 5 p.m. Monday through Saturday.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comic Publications

Archie & Friends #47, $1.99
Archie's Double Digest #124, $3.29
Betty & Veronica #160, $1.99
Sonic the Hedgehog #95, $1.99

Chaos! Comics

Lady Death: River of Fear #1, $2.99 (spec. ed., $9.99), $2.99

CrossGen Comics

Scion #10, $2.95

Dark Horse

Akira Vol 2 TP, $24.95
Buffy The Vampire Slayer: The Blood of Carthage TP, $10.95
Gunsmith Cats: Mister V #6 (of 11), $3.50
Silke #3, $2.99
Spyboy #16, $2.99
Star Wars: Qui Gon & Obi-Wan - Last Stand on Ord Mantell #3 (of 3) (two covers), $2.99
Usagi Yojimbo #46, $2.99

DC Comics

American Century #1, $2.50
Batman: Hollywood Knight #2 (of 3), $2.50
Birds of Prey #29, $2.50
Cartoon Cartoons #3, $1.99
Deadenders #15, $2.50
Detective Comics #756, $2.50
Dreaming #60, $2.50
Flash and Green Lantern: The Brave and The Bold TP, $12.95
Gen 13 #63, $2.50
Green Arrow #2, $2.50
Green Lantern: 1001 Emerald Nights, $6.95
JSA #22, $2.50
Legends of the DC Universe #40, $2.50
Monarchy #2, $2.50
Orion #12, $2.50
Outlaw Nation #7, $2.50
Powerpuff Girls #13, $1.99
Robin #88, $2.25
Superboy #86, $2.25
Superman Adventures #55, $1.99
Superman: The Man of Steel #112, $2.25
Titans #27, $2.50
Tom Strong #13, $2.95
✪ *Wildcats Vol. 2* #21, $2.50 (Mar. 4-10)

Image Comics

Aria: Soul Market #1, $2.95 (museum edition, $100), $2.95
✪ *Jinx: The Definitive Collection TPB*, $24.95 (Dec)
Shidima #2 (three covers), $2.95 (Feb)
Tomb Raider: The Magazine #1, $4.95 (Feb)

Marvel Comics

Captain America #41, $2.25
Captain Marvel #17, $2.50
Fantastic Four: The World's Greatest Comic Magazine #4 (of 12), $2.99
Incredible Hulk #26, $2.25
Peter Parker: Spider-Man #29, $2.25
Thunderbolts #50, $2.99
Ultimate X-Men #4, $2.25
X-Man #75, $2.99
X-Men #112, $2.25
X-Men Blink #4 (of 4), $2.99

Oni Press Inc.

Blue Monday: Absolute Beginners #2 (of 4), $2.95

Viz Communications

Animerica Vol. 9 #3, $4.95
Eagle Vol. 14: Confession, $6.95
Magical Pokemon Journey Part 4 #1 (of 4), $4.95
Magical Pokemon Journey Vol. 1 TP, $13.95
No Need For Tenchi Part 10 #7 (of 7), $2.95

Shipping notes and updates

Confirmed shipping: We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through March 2.

AiT/Planetlar: *Footsoldiers Vol 1 TP*, $14.95 (Feb)
Antarctic Press: *Gold Digger Vol 2* #18, $2.95 (Jan)
Archie Comic Publications: *Archie* #507, $1.99 (Feb. 25-Mar. 3)
Archie Digest #179, $2.19 (Feb. 25-Mar. 3)
Veronica #111, $1.99 (Feb. 25-Mar. 3)
Bongo Comics: *Bart Simpson* #3, $2.50 (Feb)
Claypool Comics: *Elvira* #94, $2.50 (Feb)
CPM Manga: *Dark Angel* #22, $2.95 (Feb)
Princess Prince #5, $2.95 (Feb)
Time Traveler Ai #16, $2.95 (Jan)
Cross Plains Comics: *Twilight Girl* #3 (of 3), $2.95 (Nov)
CrossGen Comics: *Meridian* #9, $2.95 (Feb. 25-Mar. 3)
Dark Horse: *Blade of the Immortal* #54: The Gathering Part 12 (of 15), $2.99 (Feb. 25-Mar. 3)
Buffy The Vampire Slayer #30 (two covers), $2.99 (Feb. 25-Mar. 3)
Digimon #10, $2.99 (Oct. 1-7)
Digimon #11, $2.99 (Oct. 29-Nov. 4)
Digimon #12, $2.99 (Nov 12-18)
Lone Wolf and Cub Vol 6: Lanterns For the Dead TPB, $9.95 (Feb. 25-Mar. 3)
Oh My Goddess! Part X #1: The Secret of Speed (Part 1 of 2), $3.50 (Feb. 25-Mar. 3)
Silke #2, $2.99 (Feb. 18-24)
Star Wars #27: Star Crash One Shot, $2.99 (Feb. 25-Mar. 3)
Super Manga Blast! #10, $4.99 (Feb. 25-Mar. 3)
Witchblade/Aliens/Darkness/Predator: Mindhunter #3 (of 3), $2.99 (Feb. 25-Mar. 3)
DC Comics: *Action Comics* #776, $2.25 (Feb. 25-Mar. 3)
Batman: No Man's Land Vol. 5 TP, $12.95 (Mar. 4-10)
Catwoman #91, $2.25 (Feb. 25-Mar. 3)
Crimson #24, $3.50 (Feb. 25-Mar. 3)
Crimson: Earth Angel TP, $14.95 (Feb. 11-17)
Dexter's Laboratory #20, $1.99 (Feb. 25-Mar. 3)
El Diablo #2 (of 4), $2.50 (Feb. 25-Mar. 3)
Flash #171, $2.25 (Feb. 25-Mar. 3)
Green Arrow #1, $2.50 (Feb. 25-Mar. 3)
Hellblazer #159, $2.50 (Feb. 25-Mar. 3)
JLA #51, $2.25 (Feb. 25-Mar. 3)
JLA Archives Vol 7 HC, $49.95 (Feb. 11-17)
Legends of the DC Universe #39, $2.50 (Feb. 25-Mar. 3)
Names of Magic #3 (of 5), $2.50 (Feb. 25-Mar. 3)
Star Trek: Voyager - Planet Killer #2, $2.95 (Feb. 25-Mar. 3)
Supergirl #55, $2.25 (Feb. 25-Mar. 3)
User #2 (of 3), $5.95 (Feb. 25-Mar. 3)
Wonder Woman #167, $2.25 (Feb. 25-Mar. 3)
Eddie Campbell Comics: *Eddie Campbells Bacchus* #58, $2.95 (Feb)
Endless Horizons: *Stark Raven* #4, $2.95 (Dec)
Eros Comix: *Super Taboo Extreme* #3, $3.95 (Feb)
Fantagraphics Books: *Book of Changes: A Coll of Interviews*, $14.95 (Feb)
Ghita of Alizarr Graphic Novel, $24.95 (Nov)
Voice of Submission 2 Gehenna #4, $3.50 (Jan)
Harris Comics: *Vampi* #6, $2.95 (spec. ed., $9.95) (Jan)
Heavy Metal Magazine: *Heavy Metal: Taboo Special Spring 2001*, $4.95 (Jan)
Image Comics: *Darkness* #1/2, $2.95 (Jan)
No Honor #1, $2.50 (Feb)
Skinners #1, $2.95 (Jul. 9-15)
Spawn #105, $2.50 (Dec)
Spawn: The Dark Ages #23, $2.50 (Jan)
Tellos Vol 1: Reluctant Heroes TP, $17.95 (Feb)
Marvel Comics: *Avengers* #39, $1.99 (Feb. 25-Mar. 3)
Deadpool #51, $2.25 (Feb. 25-Mar. 3)
Excalibur: Sword of Power #3 (of 4), $2.99 (Feb. 4-10)
Fantastic Four's Big Town #4 (of 4), $3.50 (Feb. 4-10)
Peter Parker: Spider-Man #28, $2.25 (Feb. 18-24)
Spider-Girl #31, $2.25 (Feb. 11-17)
Spider-Man: Lifeline #2 (of 3), $2.99 (Feb. 11-17)
Ultimate Marvel: Spider-Man & Wolverine #1, $2.99 (Feb. 11-17)
Universe X #7 (of 12), $3.50 (Feb. 25-Mar. 3)
Wolverine #161, $2.25 (Feb. 25-Mar. 3)
X-Force #112, $2.25 (Jan. 28-Feb. 3)
X-Men Forever #4 (of 6), $3.50 (Feb. 25-Mar. 3)
NBM: *Horny Tails*, $12.95 (Feb)
Radio Comix: *Milk* #21, $2.95 (Jan)
Viz Communications: *Eagle Vol 13 (of 14)*, $6.95 (Feb. 18-24)
El Hazard: The Magnificent World Part 2 #1 (of 5), $2.95 (Feb. 18-24)
No Need For Tenchi! Part 10 #6 (of 7), $2.95 (Feb. 18-24)
Ranma 1/2 Vol 17 TP, $15.95 (Feb)

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27 FN....75.00
29 VG....32.00
30 G/VG....23.00
31 G+....19.00
32 FR+....9.00
33 FN/VF....72.00
33 VG+....35.00
33 FR+....9.00
34 VG+....35.00
35 VG....31.00
36 FN+....55.00
37 FN-....42.00
37 VG....31.00
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39 VG....43.00
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51 FN-....40.00
52 FN/VF....31.00
53 VF+....55.00
54 FN+....24.00
56 VG/FN....17.00
57 VF....47.00
58 FN-....19.00
59 VF+....55.00
60 VG....14.00
61 VF-....28.00
61 G+....6.00
62 FN+....17.00
62 VG....10.00
63 FN/VF....22.00
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76 FN/VF....18.00
77 FN/VF....18.00
78 FN/VF....18.00
78 FN....12.00
79 VF....27.00
80 FN+....14.00
81 VF....27.00
82 FN....12.00
83 FN/VF....18.00
84 FN/VF....18.00
85 VF-....24.00
86 VF-....24.00
87 VF....27.00
88 VF+....31.00
89 VF-....24.00
90 VF....37.00
90 FN....17.00
91 VF/NM....39.00
92 FN+....14.00
93 VF+....31.00
94 VF-....42.00
94 VG/FN....17.00
95 VF/NM....38.00
95 VG-....7.00
96 FN....25.00
97 FN....25.00
97 FN-....22.00
98 VF+....65.00
99 NM....47.00
100 NM-....175.00
101 FN-....32.00
102 VF/NM....80.00
102 FN+....28.00
113 VG/FN....7.00
113 VG....6.00
119 FN+....16.00
119 VG-....8.00
120 VF+....37.00
121 VF-....75.00
121 VG....22.00
124 VF....23.00
150 NM/M....19.00
150 NM/M....19.00
150 NM....16.00
161 NM-....12.00
161 VF/NM....11.00
162 NM/M....14.00
162 NM/M....14.00
162 NM....12.00
162 NM-....11.00
179 NM (3 available)....14.00
180 NM (2 available)....14.00
194 NM (5 available)....13.00
200 NM+ (4 available)....17.00
238 NM/M (Tattooz tight)....55.00
245 Mint....14.00
249 NM+....10.00
250 VF+....7.00
251 NM/M....10.00
251 VF/NM....7.00
252 NM/M (4 available)....24.00
252 VF/NM (3 available)....18.00
275 NM/M....10.00
289 Mint....21.00
299 NM/M....15.00
300 NM/M....55.00
Annual 2 VG....50.00
Annual 3 FN+....31.00
Annual 4 FN-....22.00
Annual 5 FN....24.00
Annual 6 VG-....6.00
Annual 7 FN/VF15.00
Annual 8 VF....22.00
Annual 10 NM..15.00
Annual 11 VF....6.00
Annual 12 NM..10.00
Annual 13 NM..10.00
Annual 13 NM..10.00
Annual 14 NM+ (6 available)....11.00
Annual 15 NM (5 available)....Call
Annual 16 NM/M.Call
Annual 16 VF/NM.Call

AQUAMAN
50 VF-....27.00
50 VF-....27.00

ASTONISHING TALES
1 VF-....20.00
1 FN....10.00
2 VF....12.00
3 VG/FN....5.50
3 VG....4.50
4 VF/NM....23.00
8 VF+....16.00
8 VF+....16.00
10 VF/NM....11.00
10 VF+....9.00
11 VF++....11.00
12 VF....13.00
25 NM....27.00

AVENGERS (GOLD KEY)
1 FN/VF....95.00

ATOM
36 FN/VF....22.00
37 FN+....12.00
40 FN+....12.00
41 VF....22.00
42 VF-....19.00
43 VF....22.00
44 FN+....11.00
45 FN/VF....15.00

AVENGERS
1 VG+....385.00
2 NM (Slight smudge at top where a 2 digit crayon arrival date was rubbed off)....600.00
3 FN....105.00
4 VG....250.00
4 G/VG....185.00
5 VG....45.00
5 G/VG....33.00
6 VF....120.00
7 VG....36.00
7 VG- (coverless)....5.00
8 VG....36.00
9 FN-....48.00
10 VG+....34.00
10 VG+....34.00
11 G+....23.00
11 G/VG (ad page missing)....9.00
12 FN/VF....50.00
13 FN-....30.00
14 VF+....90.00
15 FN/VF....50.00
16 VG+....28.00
17 FN....25.00
17 VG-....14.00
18 VF....55.00
18 FN+....29.00
19 VG+....19.00
20 VG/FN....20.00
20 VG....16.00
21 VF....37.00
21 FN....16.00
21 VF-....33.00
21 G/G+....6.00
22 FN+....19.00
22 FN-....14.00
22 G+....7.00
23 VG+....9.00
23 G+....5.00
23 G (logo missing)....2.00
24 NM/M....65.00
24 NM+....55.00
25 VF-....24.00
25 G+....5.00
27 VF/NM....40.00
28 FN....12.00
29 VF+....32.00
30 FN+....14.00
30 VG (logo missing)....2.00
31 VG....5.50
32 VF/NM....28.00
32 VF/NM....28.00
33 VF+....23.00
33 VG+....6.50
34 VF++....25.00
35 FN....8.50
35 VG+ (logo missing)....2.00
36 VG+ (logo missing)....2.00
37 FN....8.50
38 FN+....10.00
39 VF/NM....28.00
39 FN+....10.00
40 VG....5.50
41 FN-....7.00
41 VG-....4.00
42 VG/FN....6.00
43 VF-....15.00
44 VG/FN....6.00
45 VF-....15.00
46 VF/NM....24.00
47 VF/NM....24.00
47 FN+....8.00
47 VG....5.00
48 VG-....4.00
49 VG+....5.50
50 G/VG....3.50
51 FN....7.50
52 VG-....4.00
53 VF/NM....35.00
53 VF....25.00
53 VF-....22.00
53 VG/FN....8.50
53 VG+....8.00
54 VF....17.00
55 NM+....35.00
55 NM....29.00
56 FN-....7.00
57 FN+....25.00
58 VF+ (pulled staple)....20.00
58 FN....15.00
58 FN....15.00
59 FN....8.00
60 VG+....6.00
61 FN/VF....11.00
61 FN....8.00
62 VG/FN....6.00
63 FN/VF....11.00
64 FN/VF....11.00
65 FN/VF....11.00
66 VF-....16.00
66 FN/VF....12.00
66 FN+....9.00
67 FN+....9.00
67 FN....8.00
68 VF....12.00
69 VF-....11.00
70 FN....6.00
71 NM (1st Invaders, 1st Nighthawk)....40.00
72 FN+....6.00
73 VF+....13.00
74 VF-....10.00
75 VF/NM....15.00
76 FN....5.50
77 NM/M....26.00
78 NM+....23.00
79 VF....11.00
80 VF+ (1st Red Wolf)....18.00
80 G/VG....3.50
81 VG/FN....4.50
82 FN/VF....8.00
83 VF....18.00
83 VG-....4.50
84 VF+....13.00
85 NM-....18.00
86 FN/VF....8.00
88 VF+....13.00
89 VF/NM....15.00
91 VG....4.00
92 VG/FN....5.50
93 FN....15.00
94 VF-....20.00
95 FN/VF....15.00
96 NM-....38.00
96 VF-....20.00
97 VG/FN....5.50
98 VF....16.00
98 G+....3.50
99 FN/VF....11.00
100 FN+....22.00
102 FN+....5.50
111 FN+....10.00
111 VG+....6.50
116 VG....4.00
117 Mint....35.00
118 Mint....35.00
126 NM-....11.00
127 VF+....9.00
133 VF....6.50
Annual 1 FN-....18.00
Annual 2 VG+....8.50
Annual 3 VG....5.00
Annual 4 VF+....12.00
Annual 6 VF++....7.00
Annual 6 VF+....6.00
Annual 7 NM....18.00
Annual 7 VF+....14.00
Annual 7 VF+....14.00
Annual 8 NM/M..7.00
Annual 9 NM/M..6.00
Annual 10 NM/M (6 available)....17.00

BATMAN
124 VG/FN....53.00
133 G+....22.00
141 VG+....37.00
171 VG....72.00
182 (80 Pg) G/VG....11.00
183 G/VG....13.00
184 G/VG....8.00
184 G....5.50
185 (80 Pg) VG-....12.00
186 G/VG....9.00
187 (80 Pg) G/VG....10.00
188 VG+....7.50
189 VG+....17.00
190 VG....7.00
191 VG+....7.50
192 FN....10.00
193 (80 Pg) G+....8.00
194 VG....6.50
195 FN-....9.00
198 (80 Pg) G/G+....8.00
199 VG+....8.00
200 FN....36.00
201 VG/FN....8.00
202 FN-....7.00
203 (80 Pg) FN-....13.00
204 VG+....6.00
205 G/VG....4.00
206 FN-....7.00
208 (80 Pg) VG+....11.00
209 FN+....9.00
210 FN....8.00
213 (Giant) FN/VF....28.00
218 (Giant) VG/FN....12.00
234 FN+....35.00
237 VF-....32.00
244 NM-....37.00
244 VF-....21.00
245 FN+....12.00
245 FN+....12.00
245 VG....7.00
251 VF/NM....50.00
251 VF....37.00
255 (100 Pg) VF....34.00
294 VF/NM....13.00
294 VG/FN....4.00
295 VG/FN....3.50
298 FN/VF....6.00
300 VF....11.00
330 VF-....5.00
366 NM....10.00
368 NM/M....10.00
400 NM....18.00
400 NM-....16.00
Killing Joke 1st Print Mint....14.00

BATMAN FAMILY
1 VF/NM....15.00

BLUE BEETLE (CHARLTON, 1967)
3 VF-....19.00

BEWARE THE CREEPER
1 VF/NM....60.00

BRAVE & BOLD
42 FN....84.00
42 VG+....62.00
60 VF-....55.00
65 VG....5.50
67 VG....9.00
69 VG....6.00
71 VG+....7.00
72 VG....7.50
76 VG+....7.00
77 VG+....7.00
79 FN+....19.00
80 VF+....34.00
80 VG+....9.00
81 VG/FN....10.00
82 FN-....11.00
82 VG+....9.00
83 VF....29.00
83 FN/VF....19.00
85 FN+....16.00
85 VG+....10.00
86 VF-....25.00
86 FN+....14.00
87 FN....7.50
88 FN-....7.00
93 NM-....38.00
94 VG+....6.00
100 FN....13.00
102 VF....14.00
113 (100 Pg) VF/NM....26.00
141 VF+....9.00
200 NM/M....10.00

CAPTAIN AMERICA
100 FN+....65.00
100 VG+....45.00
101 FN+....17.00
101 G+....6.00
102 FN+....10.00
102 VG+....7.00
103 FN/VF....13.00
104 FN/VF....13.00
104 VG+....7.00
105 VF++....25.00
105 VG+....7.00
106 VF+....24.00
106 VF+....24.00
106 FN+....10.00
107 FN-....8.00
108 VF-....18.00
108 FN/VF....13.00
109 VF+....38.00
109 VF....35.00
110 VF/NM....48.00
110 VG+....11.00
111 (1 inch tear in back cover, otherwise NM)....20.00
111 VF (arrival date)....31.00
111 FN/VF....22.00
112 FN/VF....13.00
113 VF....35.00
113 VF....35.00
113 VG....10.00
114 VF/NM....19.00
114 FN+....8.00
115 FN/VF....11.00
116 FN....7.00
117 FN/VF....20.00
118 VG-....4.00
119 FN-....6.00
120 FN/VF....10.00
121 VF....7.00
122 VF-....6.00
123 VF/NM....10.00
124 FN....4.00
125 VF/NM....10.00
126 VF+....8.50
127 FN-....3.50
132 VF....7.00
135 VF+....8.50
136 VF+....8.50
144 VF....5.00
(172-175 have X-Men Crossovers)
172 NM....11.00
172 NM-....10.00
172 VF+....8.00
172 VF....7.00
173 VF/NM....9.00
174 VF....7.00
174 VF....7.00
174 VF-....6.00
175 NM....11.00
175 NM....11.00
175 VF/NM....9.00
175 VF/NM....9.00
241 NM/M....10.00
241 VF/NM....7.00
Annual 8 NM/M....14.00

CAPTAIN MARVEL
1 VF+....45.00
1 VF+....45.00
2 VF+....16.00
11 NM-....11.00
25 FN+....6.00
25 VG....3.50
26 FN....5.00
27 VF-....6.00
29 NM-....9.00
30 VF+....7.00
33 VF+....10.00
34 VF/NM....8.00
34 VF....6.00

THE CAT (1972)
1 VF....14.00

CHAMBER OF DARKNESS
4 VF/NM....38.00
4 VF+....32.00

CHAMPIONS
1 VF-....8.00

CONAN
1 FN-....44.00
2 VF/NM....65.00
2 VF+....54.00
3 VF/NM....110.00
4 VF/NM....47.00
6 VF+....25.00
7 VG....6.00
10 VF/NM....42.00
13 VF....14.00
14 VF+....25.00
14 VG+....7.00
15 FN/VF....13.00
16 VF/NM....17.00
18 VF+....8.00
19 FN+....8.00
20 VF....13.00
21 VF++....13.00
22 VF/NM....15.00
23 VF....16.00
24 VF+....16.00
Annual 1 NM....14.00
Annual 1 VF/NM....11.00

CREATURES ON THE LOOSE
10 VF+....28.00

DAREDEVIL
1 FN-....370.00
2 FN+....135.00
3 FN/VF....140.00
3 FN....93.00
4 FN+....90.00
5 VF+ (initials on back cover)..140.00
6 VF-....80.00
6 VG/FN....31.00
8 FN+....45.00
9 FN-....35.00
10 FN/VF....58.00
11 VF....40.00
12 FN+....20.00
13 FN....18.00
14 FN/VF....27.00
15 FN/VF....27.00
16 VG+....19.00
17 VF+....70.00
18 VF-....27.00
19 G/VG....6.00
20 FN/VF....19.00
21 VF++....25.00
21 G+....4.00
22 VG/FN....7.50
23 VG/FN....7.50
24 NM-....32.00
24 FN....9.00
25 FN-....8.00
26 FN-....8.00
27 VF-....19.00
28 VF/NM....29.00
29 VG-....5.00
32 VF+....18.00
36 VF....16.00
37 VF+....18.00
38 VF++....20.00
39 FN+....8.00
42 FN+....7.00
43 FN/VF....11.00
43 FN/VF....11.00
44 VF-....11.00
46 VF+....14.00
47 VF/NM....16.00
48 FN....6.00
49 VF....12.00
50 NM+....29.00
50 VF/NM....20.00
50 VF-....14.00
51 NM-....22.00
51 VF/NM....20.00
51 VF/NM....20.00
52 VG+....5.50
53 FN+....8.00
53 FN-....6.00
54 FN....5.50
57 VF....11.00
58 FN-....5.00
61 VF-....8.00
62 FN....4.50
63 VF+....10.00
64 VF....9.00
66 G....2.00
67 VF-....8.00
68 VF+....10.00
73 VF+....10.00
74 VF+....10.00
83 VF....9.00
100 NM- (small tape stain on back cover)....14.00
100 FN....8.00
105 VF/NM....11.00
105 VF+....9.00
105 VG+....3.00
131 NM....21.00
138 VF/NM....7.00
138 VF+....6.00
138 FN-....3.00
158 VF/NM....32.00
158 VF+....27.00
158 VF+....27.00
158 VG+....8.00
159 VF+....16.00
159 VF....13.00
160 FN-....4.00
161 NM-....11.00
162 VF/NM....6.00
163 VF+....9.00
163 VF+....9.00
164 FN/VF....6.00
165 VF/NM....10.00
165 FN+....4.00
166 NM-....9.00
167 NM/M....12.00
167 NM-....8.00
167 VF/NM....7.00
168 NM/M....50.00
168 NM+....45.00
168 NM....40.00
168 NM....40.00
169 NM/M....15.00
169 NM-....12.00
170 VF+....7.00
Annual 1 FN/VF....16.00
Annual 2 VF....8.00

DC 100 PAGE SUPER SPECTACULAR
6 G/VG....16.00

DC SPECIAL
28 VF+....10.00
29 VF/NM....12.00

DC SPECIAL SERIES
21 NM-....16.00
21 NM-....16.00
21 FN....6.00

DC SUPER STARS
1 VF-....9.00
3 VF/NM....9.00
17 VF++....12.00

DEFENDERS
1 VF/NM....55.00
2 VF....19.00
6 VF+....12.00
8 VG+....5.00
11 VF/NM....19.00
11 FN/VF....11.00

DETECTIVE
308 FN+....22.00
259 G+....15.00
369 FN-....16.00
387 VG+....9.00
397 VF....23.00
407 FN....10.00
408 VF+....27.00
408 VF-....21.00
408 VG/FN....8.00
410 VF+....27.00
420 (52 Pg) VF....18.00
424 (52 Pg) VF+....21.00
426 FN/VF....9.00
437 VF....18.00
439 (100 Pg) VF....28.00
439 (100 Pg) VF-....25.00
440 (100 Pg) VF/NM....39.00
457 VF/NM....12.00
457 VF+....10.00
466 VF+....14.00
466 VF....12.00
467 VF+....14.00
471 VF+....14.00
473 VF+....14.00
474 VF/NM....16.00
474 VF....12.00
475 VF+....24.00
476 VF....19.00
477 VF/NM....16.00
478 NM-....18.00
478 VF/NM....16.00
479 NM-....18.00
479 VF/NM....16.00
(481-526 are all Giants)
481 VF++....10.00
482 NM....11.00
483 NM-....11.00
483 NM-....10.00
500 Mint....15.00
500 NM/M....12.00
526 Mint....18.00
526 Mint....18.00
526 NM/M....15.00
570 Mint....8.00
572 NM-....4.00
575 NM/M....11.00
576 Mint....11.00

DR. STRANGE
1 (1974) FN-....9.00
Annual 1 NM-....6.00

DOOM PATROL
87 VG....13.00
90 VG+....14.00
91 FN....19.00
94 FN+....21.00
95 VG+....14.00
95 VG+....14.00
96 FN....19.00
98 FN+....21.00
98 FN+....21.00
99 FN....19.00
103 VG+....7.00
105 FN+....10.00
107 FN....9.00
108 VG+....7.00
109 FN/VF....13.00
111 VG-....4.00
112 VG+....6.00
113 FN/VF....11.00
114 FN....7.50
116 FN+....8.50
118 VG+....6.00
120 VF....14.00
121 VG....14.00

DYNAMO
1 VG/FN....14.00
2 VF+....31.00

80 PAGE GIANT
8 VG/FN....67.00

FAMOUS MONSTERS OF FILMLAND
31 G/VG....28.00
38 VG-....49.00
53 VF....45.00
60 VG/FN....18.00
68 VG/FN....15.00
1971 Fearbook VG....22.00

FANTASTIC FOUR
7 VG+....150.00
11 VG+....120.00
12 VG....200.00
13 FN+....140.00
19 FN/VF....130.00
23 FN....45.00
24 VF-....100.00
25 FN+....120.00
26 FN-....95.00
26 VG+....77.00
27 FN+....57.00
28 VG+....57.00
29 FN+....39.00
30 FN+....39.00
31 G/VG....13.00
32 VG....19.00
33 VG....19.00
34 VF-....60.00
35 FN....29.00
36 FN-....25.00
37 VF+....75.00
38 FN+....33.00
39 FN+....33.00
40 FN/VF....43.00
41 VF....43.00
42 VG-....11.00
44 VF-....40.00
45 FN/VF....36.00
45 G+....10.00
46 G+....10.00
47 FN/VF....28.00
47 VG-....11.00
48 VF+....650.00
48 FN+....230.00
49 VF+....190.00
49 VG+....56.00
49 VG....50.00
50 VG/FN....64.00
50 G/VG....39.00
51 VG....10.00
52 VF+....95.00
52 VF+....95.00
53 VF....65.00
53 G+ (logo missing)....4.00
54 VF/NM....50.00
55 VF/NM....85.00
55 FN+....30.00
55 G/VG....12.00
56 VF....37.00
57 VF+....42.00
58 VF-....33.00
59 VG+....12.00
61 VF++....34.00
62 VF++....34.00
63 FN/VF....19.00
63 VG+....9.00
64 VG-....7.00
65 VG....8.00
66 G/G+....10.00
67 VG....20.00
67 VG-....17.00
68 FN....13.00
68 G+....5.00
69 VF....29.00
70 VG....8.00
71 VG....8.00
72 VG-....7.00
73 FN/VF....15.00
74 FN-....11.00
74 VG+....9.00
75 G/VG....6.00
76 VG+....9.00
77 VG+....9.00
78 NM-....37.00
78 VG....7.00
79 FN....10.00
80 FN+....12.00
81 FN-....8.00
82 VG/FN....7.00
83 VG+....7.00
84 FN....9.00
84 FN-....8.00
85 FN+....10.00
86 FN+....10.00

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87 VG+ 7.00
88 VG/FN 7.00
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90 FN.....7.50
91 VF.....16.00
92 FN+.....8.00
93 VF.....16.00
94 VF++.....21.00
95 VF++.....21.00
96 FN+.....8.00
97 VF.....16.00
98 FN-.....7.00
99 VF/NM.....23.00
100 NM-.....85.00
101 VF-.....14.00
102 FN+.....7.00
103 VF.....16.00
104 VF.....13.00
105 VF+.....15.00
106 FN-.....6.00
107 VG/FN.....5.00
108 VF++.....16.00
112 FN/VF.....29.00
112 FN.....19.00
116 (Giant) VF 18.00
121 VF/NM.....15.00
122 FN-.....5.00
123 VF+.....13.00
128 NM.....15.00
143 VF+.....7.00
155 VG.....3.00
156 VF+.....8.00
157 VF+.....8.00
Annual 1 FN/VF 245.00
Annual 2 VF+ 280.00
Annual 3 VG-....22.00
Annual 4 VG-....13.00
Annual 5 VG/FN 21.00
Annual 5 VG/FN 21.00
Annual 5 FR/G....7.00
Annual 6 VG/FN 10.00
Annual 7 FN-.....6.00
Annual 8 NM....19.00
Annual 9 VF.....10.00

FIRESIDE BOOKS

Silver Surfer Softcover (1st Print) VF 26.00

FLASH

123 G+.....125.00
128 G-.....11.00
137 VG.....80.00
147 VF.....60.00
148 VF+.....75.00
151 VG+.....26.00
187 (Giant) FN 17.00
193 VG+.....7.00
195 VG+.....7.00
196 (Giant) VF+ 42.00
200 VF+.....30.00
212 (52 Pg) FN/VF 13.00
217 VF/NM.....25.00
217 VF+.....22.00
218 NM-.....28.00
219 FN+.....9.00
Annual 1 FN/VF 160.00

FOREVER PEOPLE

1 NM-.....40.00

GHOST RIDER

1 (1967) G+.....7.00

GHOST RIDER

20 (1976) VF/NM 9.00
20 VF/NM.....9.00

GIANT SIZE... (70s) Avengers

4 VF.....9.00
5 NM.....16.00
5 VF-.....7.00

Conan

1 VF+.....12.00
1 VF.....10.00

Daredevil

1 VF.....8.00

Defenders

1 NM.....27.00
1 VF+.....18.00

Dr. Strange

1 NM.....15.00

Fantastic Four

2 FN.....4.00
2 VG+.....3.00
3 VG/FN.....3.50
4 FN/VF.....7.00
5 VF+.....11.00
6 FN.....3.50

Man-Thing

5 NM-.....16.00
5 FN/VF.....6.00

Spider-Man

2 VF/NM.....23.00

Super-Stars

1 NM-.....26.00
1 FN+.....6.50

GREEN LANTERN

6 FN+.....100.00
10 FN-/FN.....64.00
21 VF.....75.00
29 NM.....125.00
34 VG.....18.00
35 VF-.....55.00
40 VG-.....67.00
49 VG.....14.00
52 VF+.....60.00
53 VF+.....42.00
54 FN/VF.....23.00
55 VF.....35.00
57 FN.....16.00
58 VG+.....12.00
59 VG.....38.00
60 VG+.....8.00
61 FN-.....13.00
62 VG+.....8.00
63 VF+.....28.00
64 G-.....3.00
65 VG.....7.00
67 VG.....7.00
68 VF.....24.00
69 VG.....7.00
70 VG+.....5.00
71 VG+.....5.00
72 VG+.....5.00
73 VG+.....5.00
74 VG+.....5.00
75 FN-.....6.00
76 FN/VF.....72.00
77 VF-.....32.00
78 NM+.....52.00
79 FN.....12.00
80 VF.....28.00
81 FN+.....12.00
82 VF+.....31.00
83 FN+.....12.00
85 FN.....14.00
86 NM-.....55.00
87 FN-.....9.00
88 VF.....10.00
89 NM+.....38.00
100 NM/M.....14.00
100 NM.....12.00
100 NM.....12.00
100 VF+.....8.00

HAWKMAN

1 FN.....120.00
3 VF.....65.00
6 VF+.....70.00
8 VF-.....40.00
13 VF+.....39.00
14 VG/FN.....11.00
16 VG/FN.....9.00
17 VG/FN.....9.00
19 VG.....8.00
20 VF.....28.00
21 FN-.....11.00
22 G-.....3.00
23 FN-.....11.00
24 G/VG.....6.00
25 VG+.....9.00

HAWK & DOVE

2 VG-.....6.00

HERO FOR HIRE

1 FN/VF.....17.00

HOUSE OF MYSTERY

186 FN+ (Adams, Wrightson art) 11.00
204 FN/VF (Wrightson cover & art) 11.00

HULK

4 FN.....255.00
6 VG-.....200.00
103 VG/FN.....16.00
103 VG.....13.00
104 FN/VF.....28.00
105 VG.....10.00
106 FN-.....14.00
107 FN.....16.00
108 VF-.....30.00
109 VG.....7.00
110 VF.....25.00
111 NM-.....33.00
112 VF/NM.....29.00
121 VF/NM.....29.00
122 VF-.....24.00
123 VF+.....18.00
124 VF-.....14.00
125 FN+.....8.00
126 VF-.....15.00
127 VF.....10.00
128 VF+.....12.00
128 VF+.....12.00
128 VF.....10.00
131 VF.....10.00
132 VF+.....12.00
137 VF+.....12.00
141 FN/VF.....13.00
162 VF.....7.00
172 VF/NM.....13.00
172 VF/NM.....13.00
173 VG.....2.50
200 VF+.....15.00
200 FN+.....7.00
Annual 1 FN/VF 33.00
Annual 1 FN+ 25.00
Annual 2 VG.....9.00

HUMAN TORCH

1 (1974) VF+...10.00

INVADERS

1 NM/M.....32.00
1 VG/FN.....6.00

IRON FIST

1 VF/NM.....28.00
2 VF+.....16.00
15 NM-.....38.00

IRON MAN

1 VF++.....280.00
2 VF/NM.....105.00
2 VF+.....85.00
3 VF+.....47.00
3 FN/VF.....27.00
4 VG+.....11.00
5 FN-.....13.00
6 NM.....48.00
7 VF-.....22.00
8 VF-.....22.00
9 FN+.....14.00
10 VF/NM.....37.00
11 VF/NM.....24.00
13 VF+.....20.00
14 VF/NM.....24.00
14 VF/NM.....24.00
15 NM-.....28.00
16 FN.....7.50
18 VF.....14.00
19 FN.....7.50
20 VF.....14.00
21 VG/FN.....4.50
22 FN/VF.....8.00
23 VG/FN.....4.50
24 VG+.....4.00
25 VF+.....13.00
29 FN+.....6.00
36 VF++.....13.00
47 VG/FN.....4.50
47 VG+.....4.00
56 VF+.....13.00
100 NM/M.....15.00

IRON MAN & SUB-MARINER

1 VF.....65.00

JOURNEY INTO MYSTERY (1972)

1 NM.....18.00

JUSTICE LEAGUE

6 G+.....33.00
9 VG-.....59.00
13 VG+.....38.00
14 VG-.....29.00
16 VG.....30.00
17 NM-.....165.00
19 VG/FN.....37.00
22 VG/FN.....64.00
23 VG-.....18.00
25 VG/FN.....25.00
26 VG+.....23.00
27 VG/FN.....25.00
31 VF.....68.00
33 VG-.....11.00
35 VG.....12.00
36 VG+.....13.00
36 VG+.....13.00
37 VG.....19.00
38 VG.....19.00
39 (80 Pg) VG..21.00
40 G/VG.....9.00
41 G/VG.....9.00
42 G-.....4.00
43 G/VG.....7.00
44 G.....5.00
45 VG-.....8.00
46 VG-.....17.00
47 VG-.....10.00
48 (80 Pg) VG- 12.00
49 VG.....9.00
50 FN/VF.....20.00
51 VF.....30.00
52 FN-.....12.00
53 FN+.....16.00
54 FN/VF.....20.00
54 VG+.....10.00
55 VG.....12.00
56 FN.....15.00
57 VG+.....10.00
58 (80 Pg) VG...13.00
59 FN-.....12.00
60 FN+.....16.00
61 VG/FN.....7.00
62 VG/FN.....7.00
63 FN+.....11.00
64 VG-.....6.00
65 FN.....11.00
66 VG/FN.....7.00
67 (80 Pg) VG/FN 12.00
68 VF-.....20.00
69 FN+.....11.00
70 VF-.....20.00
71 FN-.....8.00
72 FN+.....11.00
73 FN/VF.....15.00
74 VF-.....17.00
75 FN-.....17.00
76 (Giant) VF-..25.00
77 VF.....14.00
78 FN+.....8.50
79 FN.....7.50
80 FN+.....8.50
82 VF.....15.00
83 VF-.....13.00
86 VF+.....17.00
88 VF+.....17.00
89 VG+.....6.00
90 VF-.....13.00
92 (Giant) VF/NM 25.00
93 (Giant) VF-..22.00
94 (52 Pg) FN+ 27.00
95 (52 Pg) VF+ 25.00
95 (52 Pg) VF...22.00
96 (52 Pg) VF...22.00
97 (52 Pg) VF+ 22.00
98 (52 Pg) VF...19.00
99 (52 Pg) VF...19.00
100 VF-.....20.00
101 FN/VF.....9.00
102 VF+.....14.00
103 VF+.....10.00
106 VF/NM.....12.00
107 VF-.....9.00
108 VF-.....9.00
109 VF-.....8.00
110 (100 Pg) VF- 18.00

KA-ZAR (1974)

1 VF/NM.....12.00

KULL (1971)

1 NM/M.....32.00

LEGION OF SUPER-HEROES (1973)

1 VF/NM.....17.00
1 VF/NM.....17.00
1 VF+.....15.00
2 NM.....15.00
2 VF/NM.....11.00
3 VF/NM.....11.00
3 VF+.....9.00
4 VF/NM.....11.00
4 VF.....8.00

MAD

39 FN-.....37.00
55 FN-.....25.00
59 FN/VF.....40.00
Worst From Mad VG+ (insert missing).....16.00

MARVEL COLLECTORS' ITEM CLASSICS

1 G/G+.....9.00

MARVEL FEATURE

1 (1971) FN.....27.00
1 VG+.....20.00

MARVEL PREMIERE

1 FN+.....11.00
3 VF.....17.00
3 VF-.....14.00
4 VF/NM.....11.00
5 VF+.....6.00
7 VF/NM.....7.00
8 VF.....5.00
9 VF+.....6.00
15 VF/NM.....45.00
15 VF+.....35.00
25 VF+.....15.00
25 VF-.....11.00
25 FN+.....7.00

MARVEL'S GREATEST COMICS

27 VF.....11.00

MARVEL SPOTLIGHT

6 FN.....9.00
7 G/VG.....4.00
8 FN.....9.00
8 VG/FN.....7.00
9 FN+.....8.00
10 FN.....7.00
11 FN.....7.00
28 NM-.....15.00
28 VF/NM.....13.00
28 VF+.....11.00
29 VF+.....11.00
29 VF.....10.00
32 NM-.....14.00

MARVEL SUPER-HEROES

12 FN+.....18.00
15 VF.....16.00
18 VF.....19.00
19 VF/NM.....12.00
20 VF.....13.00
21 VF+.....9.00

MARVEL TALES

25 VG+.....4.00

MARVEL TEAM-UP

1 VF.....60.00
4 VF-.....21.00
4 VG-.....8.00
100 NM (6 available) 4.50

MARVEL TWO-IN-ONE

1 VG/FN.....9.00
Annual 2 NM....15.00

METAL MEN

21 FN+.....11.00
45 NM-.....6.00

MR. MIRACLE

1 (1971) VF+..26.00
1 VF-.....20.00

MY GREATEST ADVENTURE

80 VG+.....75.00

NEW GODS (1971)

1 VF-.....30.00
1 FN.....16.00
2 FN.....9.00

NICK FURY (1968)

1 VF/NM.....65.00
2 NM.....45.00
3 FN/VF.....16.00
4 VF-.....22.00
5 FN/VF.....19.00
10 VF/NM.....13.00
11 VF.....10.00
12 VF/NM.....17.00
12 VF++.....16.00
12 FN/VF.....10.00
13 VF++.....12.00
14 NM-.....13.00
15 NM-.....45.00

NOT BRAND ECHH

3 VF.....15.00
4 VF+.....17.00

PHANTOM STRANGER

1 G/VG.....11.00

SGT. FURY

13 FR+.....16.00

PUNISHER (Limited Series)

1 NM/M.....10.00
2 NM/M.....7.00
3 Mint.....9.00
4 Mint.....9.00
5 Mint.....9.00

(1987)

1 Mint.....9.00

SAGA OF THE SWAMP THING

21 (1983) NM+ 15.00
22 NM/M.....10.00

SHOWCASE

34 G/VG.....135.00
56 VG+.....27.00
56 G.....12.00
59 G+.....12.00
64 FN+.....44.00
73 NM+.....110.00
75 VF-.....54.00
80 VF.....29.00
83 VF+.....38.00
83 VF-.....28.00
94 VF+.....8.00
95 VF+.....7.00
96 VF.....6.00
100 VF/NM.....11.00
102 NM.....8.00
103 VF/NM.....7.00

SILVER SURFER

1 VF/NM.....425.00
1 FN/VF.....175.00
1 G.....39.00
2 VG+.....39.00
2 VG.....35.00
3 VG+.....30.00
4 FN.....108.00
4 VG+.....80.00
5 FN.....26.00
5 FN-.....23.00
6 VF/NM.....80.00
6 FN.....26.00
7 VF.....58.00
7 FN.....26.00
9 VF+.....50.00
9 VF-.....37.00
10 FN/VF.....28.00
11 FN/VF.....22.00
11 FN+.....17.00
11 VG+.....11.00
12 VF-.....29.00
13 FN-.....13.00
14 VF.....48.00
15 VF.....34.00
15 FN-.....13.00
16 VF/NM.....48.00
16 VF-.....29.00
17 VF-.....29.00
18 FN/VF.....22.00

SPECTACULAR SPIDER-MAN

1 (1976) NM....30.00
1 NM.....27.00
1 NM-.....25.00
2 VF/NM.....10.00
3 VF+.....7.00
4 VF/NM.....8.00
5 VF/NM.....8.00
6 VF.....7.00
7 VF++.....9.00
8 VF/NM.....10.00
9 NM-.....7.00
10 VF/NM.....6.00
27 NM/M.....15.00
27 VF/NM.....11.00
27 VF+.....9.00
28 NM.....10.00
28 VF/NM.....8.00
28 VF/NM.....8.00
28 VF+.....6.00
28 VF+.....6.00

SPECTRE (1967)

1 FN.....27.00
2 VF.....42.00
2 FN+.....21.00
3 VF+.....50.00
4 VF+.....50.00
5 VF++.....53.00
6 VG.....8.00
9 VF.....35.00
10 FN+.....13.00

SPIDER-MAN VS. WOLVERINE

1 (1987) NM+ 20.00

STAR WARS

1 VF/NM.....29.00
1 VF.....20.00
2 VF+.....13.00
4 VF/NM.....16.00
4 VF.....11.00
4 VF.....11.00
5 VF/NM.....15.00
6 VF/NM.....15.00
7 NM.....12.00
8 VF/NM.....10.00
8 VF+.....9.00
9 NM-.....11.00
13 NM/M.....13.00
13 NM/M.....13.00
13 NM/M.....13.00
13 NM/M.....13.00
39 NM/M.....9.00
39 NM/M.....9.00
39 NM/M.....9.00
39 NM.....8.00
40 NM/M.....9.00
41 VF/NM.....7.00
42 NM/M.....9.00
42 NM.....8.00
43 NM/M.....9.00
43 NM.....8.00
44 VF/NM.....7.00
47 NM/M.....9.00
47 NM-.....7.00
47 VF.....5.00
51 VF/NM.....7.00

STRANGE ADVENTURES

205 VG.....19.00
208 G+.....6.00
214 FN/VF.....16.00

STRANGE TALES

106 VG+.....35.00
113 VG+.....24.00
116 FN.....30.00
117 VG+.....15.00
118 VG+.....15.00
122 G/VG.....6.50
123 FN.....16.00
123 VG.....10.00
125 FN-.....14.00
126 FN/VF.....21.00
127 VG+.....11.00
128 VG-.....8.00
129 VF++.....39.00
129 VG/FN.....11.00
130 FN-/FN.....13.00
131 VG-.....7.50
132 VG/FN.....11.00
133 VG+.....10.00
134 VG.....9.00
135 FN/VF.....36.00
136 FN.....9.00
137 VG-.....5.00
138 FN-.....8.00
140 VG.....6.00
143 FN.....7.50
144 FN+.....8.50
145 VG.....5.00
146 VG.....5.00
147 FN/VF.....11.00
148 VG+.....11.00
149 NM-.....27.00
150 VF+.....24.00
151 VG+.....9.00
154 FN+.....10.00
155 VF-.....18.00
156 FN-.....8.00
157 VG+.....7.00
158 FN.....9.00
159 FN-.....8.00
160 FN.....7.50
161 VG.....5.00
167 VF.....22.00
168 FN-.....7.00
178 NM.....16.00
179 VF++.....6.00
180 NM-.....8.00
181 VF+.....6.00

SUB-MARINER

1 FN+.....26.00
3 NM.....32.00
8 VF++.....22.00
34 VF/NM.....18.00
34 VF-.....12.00
35 FN/VF.....10.00

SUGAR & SPIKE

23 FR/G.....17.00

SUPERBOY

147 (80 Pg) FN+ 14.00
147 (80 Pg) VG+ 9.00
147 (80 Pg) FR+ 3.50
148 FN/VF.....8.00
165 (Giant) VF- 16.00
176 VF+.....10.00
181 (52 Pg) VF+ 13.00
184 (52 Pg) FN/VF 8.00
185 (100 Pg) VF+ 40.00
185 (100 Pg) VF- 30.00
188 VF/NM.....7.00
190 NM.....10.00
191 VF/NM.....7.00
195 VF/NM.....8.00
197 FN/VF.....10.00
197 FN/VF.....10.00
200 NM-.....15.00
201 VF.....7.00
203 VF.....10.00
204 VF-.....6.00
205 (100 Pg) FN- 10.00
205 (100 Pg) FN- 10.00
210 VF+.....10.00

SUPERGIRL (1972)

1 VF++.....24.00

SUPERMAN

140 FN.....60.00
167 FN/VF.....42.00
167 VG.....18.00
200 VF-.....31.00
207 (80 Pg) FR/G 4.00
208 VG-.....6.00
212 (80 Pg) G+ 6.50
217 (Giant) VG+ 11.00
220 VF/NM.....24.00
221 FN.....8.00
222 (Giant) FN 15.00
232 (Giant) NM- 50.00
233 VF.....28.00
249 (52 Pg) VF/NM 25.00
249 (52 Pg) VF 19.00
254 VF/NM.....20.00
254 VF.....14.00
254 VG+.....6.00
300 VF+.....12.00
300 VF+.....12.00

SWAMP THING

1 (1972) VF/NM 70.00
3 VF++.....17.00

TALES OF SUSPENSE

45 FN-.....85.00
48 VG-.....40.00
53 FN/VF.....58.00
58 VF+.....215.00
61 VG-.....11.00
63 FN-.....50.00
64 FN.....21.00
65 FN+.....46.00
66 FN.....41.00
67 FN/VF.....20.00
68 G+.....5.00
69 VG+.....9.00
70 VG.....8.00
71 VF.....26.00
72 VG+.....9.00
73 VG.....8.00
75 VG/FN.....10.00
76 VG/FN.....10.00
77 VG+.....9.00
78 VG+.....9.00
79 FN.....16.00
80 VF+.....38.00
82 FN.....12.00
84 FN.....12.00
87 FN.....12.00
88 VF+.....30.00
89 FN.....12.00
90 FN.....12.00
91 FN.....12.00
94 VG+.....9.00
95 VF.....26.00
95 G+.....5.00
96 VF.....26.00
99 VF.....34.00

TALES TO ASTONISH

46 VG.....28.00
48 VF-.....90.00
50 FN+.....34.00
52 VG/FN.....23.00
54 VG/FN.....23.00
56 VG.....19.00
57 VG-.....23.00
58 FR/G.....7.00
59 VG/FN.....36.00
60 VG-/VG.....28.00
61 VG/FN.....12.00
63 G/VG.....7.00
64 FN/VF.....23.00
65 VF.....35.00
65 VG-.....8.00
66 VG.....10.00
67 VF+.....42.00
69 VG+.....11.00
70 VF+.....50.00
72 FN+.....13.00
75 VG.....8.00
77 FN-.....11.00
78 FN+.....13.00
79 VG.....8.00
81 VG/FN.....9.00
82 FN.....13.00
83 FN+.....13.00
84 FN.....12.00
85 FN+.....13.00
86 FN-.....10.00
89 FN+.....13.00
91 VG.....8.00
92 FN.....15.00
93 VF-.....30.00
96 FN-.....10.00
97 FN+.....13.00
99 FN.....12.00
100 VG+.....10.00
101 G.....6.00

TEEN TITANS

2 (1966) VF/NM (arrival date) 80.00
2 FN+.....30.00
3 FN/VF.....23.00
4 VG+.....11.00
5 VF-.....30.00
6 FN/VF.....18.00
7 FN.....12.00
8 VF.....27.00
9 FN/VF.....18.00
10 VF.....27.00
11 VG+.....8.00
12 VF+.....28.00
13 VG+.....8.00
15 VF/NM.....33.00
18 FN.....10.00
19 FN/VF.....15.00
20 FN.....12.00
22 FN.....12.00
23 FN/VF.....11.00
26 FN-.....6.50
27 FN-.....6.50
31 VG-.....4.00
38 (52 Pg) VF...12.00
39 (52 Pg) VF- 11.00
40 VF.....8.00
42 FN/VF.....6.00
44 VF+.....7.00
45 FN/VF.....4.50
48 VF++.....10.00
53 VF/NM.....8.00

THUNDER AGENTS

1 FN-.....38.00
2 FN/VF.....37.00
5 VF+.....42.00
6 VF.....27.00
8 VF-.....23.00
10 VF-.....23.00
10 VF-.....23.00
12 VF-.....19.00
13 VF.....21.00
15 VF-.....19.00

WAGON TRAIN (DELL)

7 VG/FN.....12.00

WARLOCK

1 (1972) FN+...6.00

WEB OF SPIDER-MAN

1 Mint.....12.00
1 NM/M.....10.00

WHERE MONSTERS DWELL

6 VF+.....13.00
7 VF+.....13.00

WOLVERINE (1982)

1 NM/M.....25.00
1 NM/M.....25.00
1 NM/M.....25.00
1 NM/M.....25.00
1 NM/M.....25.00
1 NM/M.....25.00
2 NM/M.....22.00
2 NM.....20.00
2 NM-.....18.00
3 NM/M.....22.00
3 NM/M.....22.00
3 NM/M.....22.00
3 NM.....20.00
3 NM.....20.00
4 NM/M.....22.00
4 NM.....20.00
4 NM.....20.00
4 NM.....20.00
4 VF+.....14.00

(1988)

1 Mint.....32.00
2 Mint.....18.00
3 NM/M.....10.00

WORLD'S FINEST

161 (80 Pg) VG-..8.00
170 (80 Pg) VG-..8.00
174 VG.....5.00
175 FN/VF.....12.00
177 VG+.....6.00
178 VG+.....6.00
179 (80 Pg) FR/G 3.00
180 FN-.....6.00
181 FN.....7.00
188 (Giant) VG/FN 9.00
192 FN-.....5.00
194 FN+.....6.50

X-MEN

2 VG+.....320.00
3 FN/VF.....250.00
6 FN+.....105.00
7 VG+.....68.00
8 VG/FN.....72.00
9 VF.....200.00
10 FN-.....80.00
12 VF/NM.....300.00
14 VF.....160.00
16 VF.....90.00
18 VF+.....100.00
19 VF-.....80.00
20 VF-.....80.00
20 FN/VF.....57.00
20 FN/VF.....57.00
21 VF/NM.....95.00
22 FN.....30.00
23 VF+.....78.00
24 VF-.....60.00
25 VF.....68.00
26 VF+.....78.00
27 VF.....68.00
28 FN+.....49.00
29 VF-.....60.00
30 VF.....68.00
31 VF-.....42.00
32 VF.....48.00
33 G/VG.....10.00
34 FN/VF.....31.00
35 VG-.....20.00
35 G.....12.00
37 FN.....21.00
38 VG+.....19.00
39 VG-.....12.00
40 VF.....48.00
41 VG.....13.00
42 VF.....44.00
43 VG+.....14.00
44 VF-.....38.00
45 FN.....19.00
46 VG+.....14.00
47 FN/VF.....28.00
49 FN.....19.00
50 VF/NM.....67.00
53 VF+.....57.00
54 FN/VF.....33.00
55 VF+.....60.00
56 VG.....12.00
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99 NM-.....75.00
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Sleepers III: Still more of the best comics you're not reading (yet)!

Editor's note: Recently, several publishers were contacted and asked to pick a title from their roster that they felt could benefit from extra exposure. In the case of DC, one title from each imprint was chosen. Freelancer Eric Moro then spoke with members of each title's creative team and here are the results. Go on, pick these up to see what you've been missing.

Claypool — *Deadbeats*

What three elements make up the Claypool sleeper *Deadbeats*? That's easy: the horror of vampires, the honor of vampire hunters, and the addiction of soap operas.

Soap operas? Inspired by such popular character-driven sagas as *Dark Shadows* and *The Forsyte Saga* comes Editor Richard Howell's homage to the ultimate continuing character drama.

Part of the publisher's "Fear City" saga, *Deadbeats* is an ongoing series that tells the story of Mystic Grove and its inhabitants. With several different bloodlines of vampires taking up residence in the town, its inhabitants are left to survive and combat the attack of the evil creatures from the first issue. Also included in the saga are *Soulsearchers & Company* and the mid-'90s *Phantom of Fear City*. Published in black and white, each title can be read separately or together as part of a larger story; Claypool has maintained its back-issue stock, so new readers have access to earlier episodes.

Telling a story of this magnitude — one that relies on characters whose lives attract a fan following over the course of time — can pose a problem in the field of comics. After all, editors and writers alike must be sensitive to the fact that each issue may be a reader's first.

"It takes some finesse, I can tell you," Howell said. "*Deadbeats* is certainly paced to be alert to the notion that every issue is somebody's first. Claypool Comics are about as reader-friendly as comics can get. On the inside front cover of every issue, we've got a little cast of characters — sort of like the boilerplate. Then there are various references to what characters are speaking about, as they're discussing an existing situation or something like that, just contained within their dialogue. And, if somebody wants to get *really* intense about it, there's an 'Our Story Thus Far' section that appears in the letters column. So it would take a concerted effort to start reading *Deadbeats* and just not get it."

Several early issues of the series have been collected in a trade paperback.

So what kind of reader would a soap-opera-styled vampire epic (reminiscent of *Buffy the Vampire Slayer*) appeal to?

"I like to modulate the stories as much as I can so that there's — within the bounds of what the concept is — something for everybody in each issue," Howell said. "Fans who like character stories would definitely have something meaty to chew on. There's also horrific stuff. There's fairly racy eroticism and also romance. There's an emphasis on the characters being fully rounded. There are moments of kindness and poignancy in almost every issue."

But, like many good soap operas (*Dallas*, *Falcon's Crest*, *Dynasty*), eventually the stories must come to an end. Or must they?

"It's one of these things that would probably make some of the more structured comics writers blanch in horror, but I just keep going and I keep getting more ideas," Howell said. "I had this story planned out at one point where, if #12 was going to be the last one, we could stop there. And then the second arc came to its conclusion with #25, and then I thought, 'We could probably stop here, too, if we wanted to.' There's been no pressure from the publisher to stop, and I'm having the time of my life."

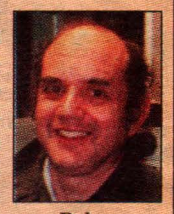
That said, expect the web that is *Deadbeats*' character drama to get more tangled and twisted with each issue. Howell said, "The war between the Deadbeats (the main vampire characters in town) and their main rival, Hermano (the self-proclaimed King of the Vampires), has gotten a little more serious, because with Dodger (former head of the Deadbeats) apparently killed, the two remaining members (Martin and Colleen) went to the West Coast to plead with Dracula (the other guy who claims to be the King of the Vampires). Dracula was not as nice to them as they'd hoped. Now they're back in town, they're following his orders, and he wants them to create a *new* group of Deadbeats in order to combat Hermano on his home ground.

GREETINGS, MY CADAVEROUS CUTIES. I HOPE YOU'VE KEPT STIRRING THE POT THERE--
--ATTACKING THE RICH AND THE PROMINENT--
--THE BOLD AND THE BEAUTIFUL--
--THE YOUNG AND THE--!
INDEED, MY LORD. NOT ONLY HAVE WE ARRANGED FOR THE BRUTAL MURDER OF ONE OF THE TOWN MATRIARCHS --!
GOOD, GOOD.
BUT WE'VE ALSO DRAINED AND TAKEN A FINE CANDIDATE FOR OUR RANKS-- THE MAYOR'S TACTICAL ADVISER.

"Naturally, while all of this is going on, the humans are trying to find some way to get these vampires out of town completely, which is complicated somewhat by the fact that, many issues ago, King Hermano arranged for our young hero Kirby Collier's younger brother Mason to be turned into a vampire also. Now Mason is living in the caverns underneath the city with Hermano.

"And there's The Dagger of Deliverance, which was brought to town by Kirby's father, Adam Collier. It has a legend attached to it that, if it's shoved through the heart of a vampire, it will return him to his human state. This has been kind of a trial and error process because they've done it a couple of times and they ended up destroying the vampire in question. But one time it worked, so there's an 'X' factor out there that they really would like to pin down before they test this out on Mason."

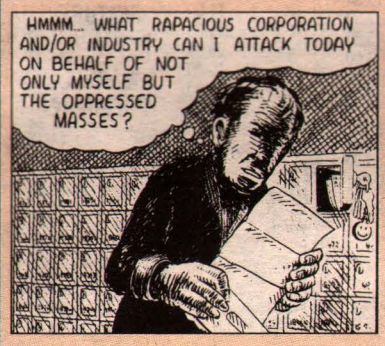
Dark Horse Comics — *American Splendor*



Pekar

As the industry repositions itself for the new millennium, an analysis of the underground comics movement shows a gradual advance in its popularity since their heyday in the 1960s and 1970s. Mainstream publishers have begun to publish and distribute some of the more fashionable titles under the blanket of their "better-known" trade dress and logos. Such is the case with Dark Horse and Harvey Pekar's "neo-realistic" series *American Splendor*. With 2001 marking the series' 25th anniversary, the autobiographical title chronicles the life and times of its author (and former self-publisher) Pekar, incorporating a rotating cast of illustrators to keep the look of the series fresh: novice and veteran artists alike, all of whom jump at the chance to work with the pop-culture icon.

But what makes Pekar and his stories stand out in a market inundated by super-hero titles? Why do some fans know and love the writer's work (*e.g.*, his bout-with-cancer graphic novel done with Joyce Brabner *Our Cancer Year* or his earlier work with underground legend Robert Crumb), while others have never heard of the man? Answers can be found in *American Splendor* — a comic book that turns the "simple" complexities of everyday life into highly addictive reading, packing more interest than the average "reality television" show. Pekar said, "I'm interested in realistic detail and mundane kind of issues — not to say *unimportant* issues, but rather the kind of things that come up daily. I look at comics as just a medium, the same as movies or prose. I think within the medium you can do anything, but for some reason comic-book writers and illustrators have really limited themselves to a real small area of expression — super-hero comics, talking animals, stuff like that. As I once said, 'Comics are words and pictures — you can do anything with words and pictures.'"


HMMM... WHAT RAPACIOUS CORPORATION AND/OR INDUSTRY CAN I ATTACK TODAY ON BEHALF OF NOT ONLY MYSELF BUT THE OPPRESSED MASSES?

Social prejudice, personal insecurities and neuroses, and corporate greed are just a few of the topics tackled in each of the individual self-contained stories — each reading more like a day-in-the-life journal entry than a typical comic book.

"I try to deal with the major issues in my life and for some reason I don't feel embarrassed about writing them. I guess I can be accused of being neurotic or cranky, but, compared to what some people have done, I don't think it's really all that bad. Also, I'm trying to involve people in the comics and have them identify with me, and that's how I do it. I feel like there are a lot of people out there who share some characteristics with me, and maybe a lot of them read one of my stories and say, 'Geez, this guy's just like me. I thought I was the only guy in the world who had this hangup.' I guess my comic book is democratic in the sense that I'm saying that everybody's life is worthy of attention or of a novel or movie, *etc.* I think everybody's life is interesting."

Biographies on jazz musicians and other music industry greats round out the series, adding levity to Pekar's "brutally honest" depictions. As for the future of the title, expect more biographies and more honesty. After all, Pekar has said, "If I can continue to get my stories published, my idea is to make *American Splendor* a lifetime work."

As for the immediate future specifically, expect the writer to publish two non-autobiographical works.

"I'm actually working on two projects," Pekar said. "One of the projects focuses on a guy who was a G.I. and was living on the streets when he was a teen-ager in Wilmington, Del. He joined the Marines and he's a really good guy and it turns out he has this tremendous work ethic. That's part of why he became a hero in Vietnam. He got medals and stuff like that, *not* because he was this gung-ho patriotic guy, but he did what he was supposed to do and some of it included a lot of bravery. So I'm writing a biography of him, which is coming along. It's supposed to be a three-part series. I don't know when it's going to be finished — I have got the first part written. And then I've got another project going on which is moving much more slowly: another biography on a woman I know who went from being a welfare mother to being a doctor who's a big advocate of poor people's rights."

DC — *Birds of Prey*

Two of DC's most dynamic female heroes have stumbled across each other. Together, they've discovered a completion that they lacked separately. They've become a team in the truest sense of the word — much like Batman and Robin — fighting for justice where no one else can. They are *Birds of Prey*.

The powerful yet restless Black Canary has had her share of rough times. Reeling from her breakup with longtime "super"-boyfriend Oliver Queen (aka the original Green Arrow), the heroine painfully came to the realization that playing super-hero did not pay the bills. Likewise, Barbara Gordon struggled with her own issues. Crippled by The Joker, the original Batgirl was forced to fight crime from a wheelchair, acting as Oracle, the human encyclopedia of underground cyberspace. Complementing each other perfectly — like the super-hero equivalent to James Bond and Q — the two have embarked on high-profit, globe-trotting adventures which pit them against the likes of eco-terrorists, corrupt multi-billionaires, and the Chinese triad.

"The idea to team Oracle with Black Canary was 100% Jordan Gorfinkel," said series writer Chuck Dixon. "He thought that the differences and similarities between Babs [Oracle] and Dinah [Black Canary] would create a kind of female 'buddy' series. I wasn't sure at first, but the chemistry just fell into place as he said it would. All hail, Gorf!"

Unlike many of what Dixon terms "girlie" comics on the market today, *Birds of Prey* focuses on strong female leads. Barbara and Dinah keep their clothes and wits about them, are tough and smart, and are drawn to look like real women (as opposed to plastic fantasies). That being the case, Dixon targets readers interested in solid stories. The fact that it can be considered an extension to the Batman line of comics doesn't hurt, either. Still, the mini-series-turned-monthly title has worked hard to build up its characters and create its own space in the DC universe.

"It's actually kind of a hybrid," Dixon said. "It's sort of a Batman title, since Barbara is a Batman 'family' member. But I also consider it my DC 'expansion' series. I get to explore outside of Gotham City and into the DC universe as whole. And I get to handle more super-heroic or science-fiction stories than is allowed under the Batman umbrella."

Peering into the future of the series, those are the types of stories the writer plans on tackling.

"We're currently in a storyline where the Black Canary goes back in time to rescue/capture the Ravens," Dixon said. "She runs into Vikings in pre-Columbian Minnesota. One of them is a famous DC character from the past. It's kind of *Back to the Future* meets *The 13th Warrior*. And Butch Guice is doing killer stuff on it. *Birds of Prey* #30 is some of the best art I've ever had on a script. Right after that, Babs sends Jason Bard to investigate Dinah's new love interest, and that turns out to be a disaster that affects the continuity of the series forever. Following that story, we sail into a fifth-week stunt that Scott Beatty and I wrote that very much involves the girls and Nightwing. And Babs and Dinah will be in *Nightwing* as guests for #56-58."

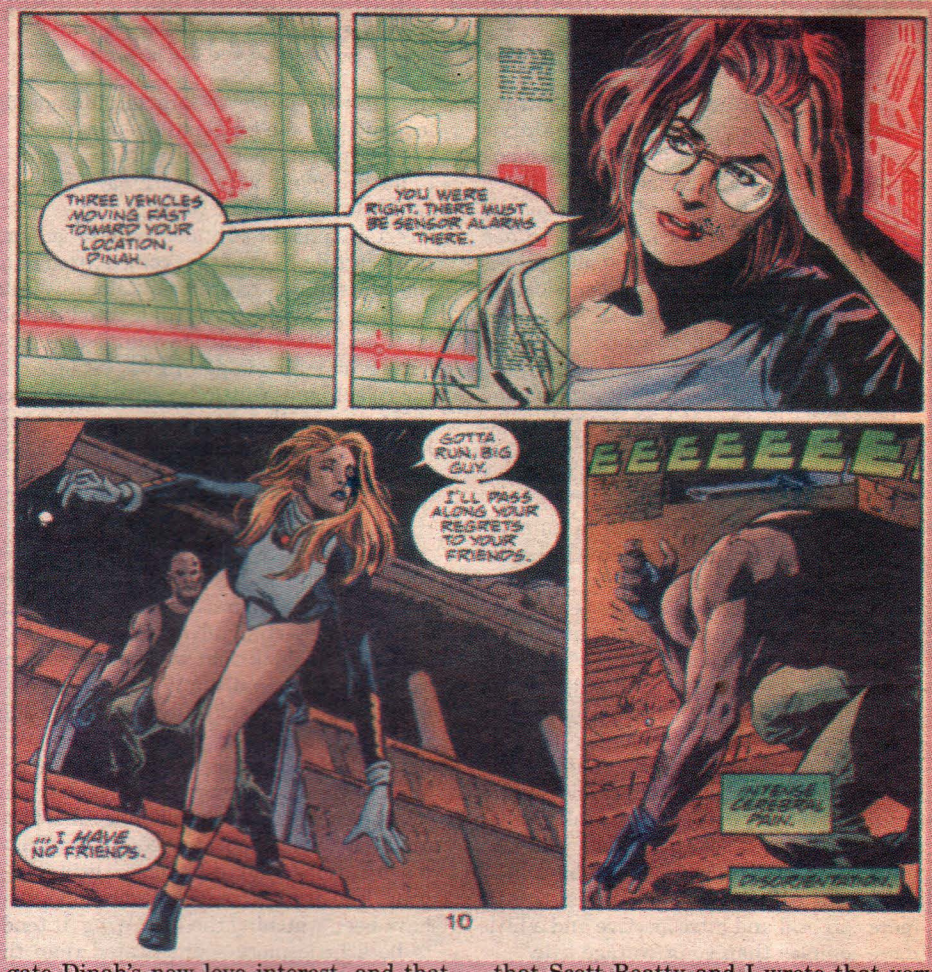
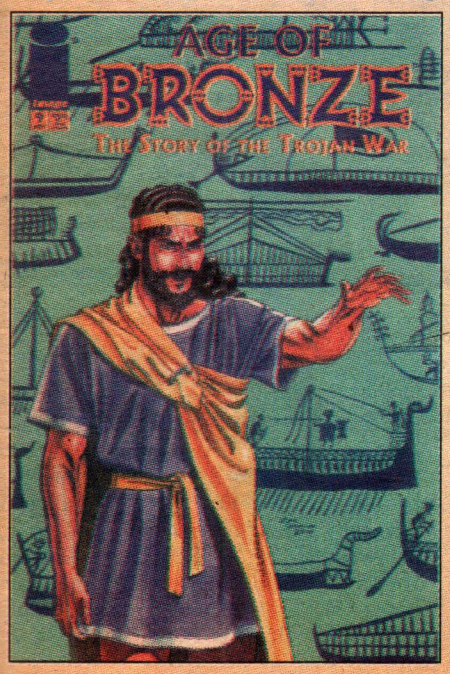

THREE VEHICLES MOVING FAST TOWARD YOUR LOCATION, DINAH.
YOU WERE RIGHT. THERE MUST BE SENSOR ALARMS THERE.
GOTTA RUN, BIG GUY.
I'LL PASS ALONG YOUR REGRETS TO YOUR FRIENDS.
...I HAVE NO FRIENDS.
EEEEEEEE!
10

Image — *Age of Bronze*

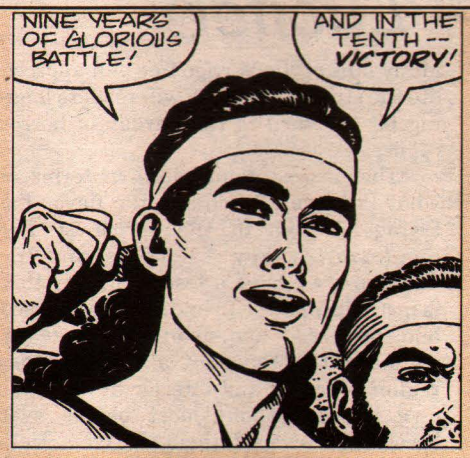
Since when have comics been confused for history or literature textbooks? Larry Gonick's *Cartoon History of the Universe* is one of the best-known, but what readers who admired that achievement may not be aware of is Eric Shanower's labor-of-love project *Age of Bronze*. The ongoing Image series has the lofty goal of providing a complete retelling of the Trojan War legend. Incorporating the many different versions of the story, as well as the archeological evidence of the Aegean Late Bronze Age, writer-artist Shanower is in the midst of retelling the legend in one coherent storyline using characters and settings that look as they might have looked.



"*Age of Bronze* tells its story dramatically through action and dialogue, following the many cast members as they interact," said Shanower. "*Age of Bronze* is not some kind of summary or a didactic or scholarly tract. All the drama of the time-honored story unfolds before the reader's eyes, with all the familiar people and events of the Trojan War: the beautiful Helen, the wily Odysseus, the traitorous Paris, the noble Achilles, and the famous wooden horse!"

While the obvious audience for a series of this nature would be readers of historical fiction, Greek mythology, and epic poetry, Shanower said he hoped the impending trade paperback would open up the project to a more general adult readership. The book has already received a prestigious honor sure to draw the attention of non-comics readers.

"Particularly gratifying is the fact that *Age of Bronze* in being included in the major museum exhibition 'Troy — Dream And Reality,' which is touring Germany this year," Shanower said. "The exhibit focuses primarily on the Troy excavations conducted since 1988, and *Age of Bronze* will be featured in the section on current expressions of the Trojan legend."



After all is said and done, don't expect the writer-creator to follow this story with a retelling of, say, Homer's *Odyssey*. The monumental undertaking at hand requires all of Shanower's focus and energy.

He said, "One of the reasons the Trojan War captured my interest is the wide range of variations the story has accumulated through the centuries. Trying to integrate these variations into one coherent storyline is a fascinating challenge. *The Odyssey*, *The Aeneid*, *etc.* have come down to us without accumulating the incredible number of expansions, developments, and reinterpretations that have accrued to the actual war. Granted, *The Oresteia* has several widely divergent variations, but, for the most part, these other myths don't present the same challenge."

With an ongoing series revolving around the Trojan War, a definite end is in sight. After preliminary plotting, he said he anticipates a close to the series around #50. Until then, expect the kind of action typical of Greek mythology.

"Issues #1 through #9 were the first story arc, presenting the prelude to the war," Shanower said. "#10 begins Part Two. The Achaean [Greek] army has sailed to attack Troy. Helen, the woman the war is ostensibly being fought over, and her lover, the Trojan prince Paris, are just now returning to Troy after nearly three years of raiding around the eastern Mediterranean. They must confront the king of Troy, Priam, who wants no conflict with the Achaeans and is determined not to let Helen into Troy.

"Several subplots thread their ways through: the Trojan prince Troilus pining after Cressida and Aeneas demanding the Trojan princess Kreusa. Meanwhile, the Achaean fleet meets disaster. First, the Achaeans land at what they *think* is Troy and attack, but they're actually in Mysia fighting people they have no argument with. After being scattered by a storm, the remnants of the Achaean fleet straggle back to their homes to regroup. Perhaps the most famous episode on the horizon in *Age of Bronze* is Agamemnon's sacrifice of his daughter Iphigenia, as the Achaean fleet departs on its second attempt to reach Troy."

Marvel — *Black Panther*

Mixing super-heroism with political high adventure and a dash of the Marvel universe gives readers the comic-book equivalent of a Tom Clancy novel. Written by Christopher Priest and illustrated by Sal Velluto, the "re-concepted" *Black Panther* follows the continuing adventures of King T'Challa, ruler of the technologically advanced African nation of Wakanda. Armed with high-tech weaponry (powered by his nation's rare element vibranium) and powered by super-human strength and agility, T'Challa spends his time ruling his country and defending the world as the international masked avenger The Black Panther.

T'Challa's unshakable faith in humanity's goodness is the series' driving force. Set against the corrupt and cynical environment around him, The Panther is forced to weigh the cost of his principles in a world that does not value such ideals.

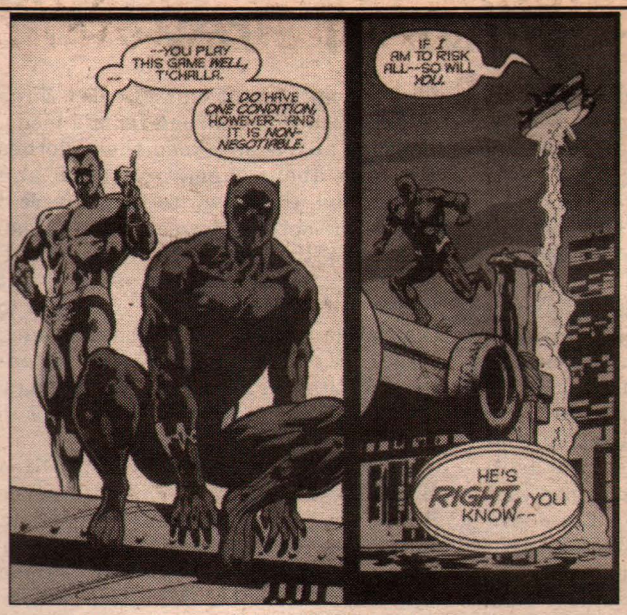
Editor Tom Brevoort said, "What Christopher Priest seems to be channeling most directly is the idea that The Panther is not a super-hero, *per se* — that the station of 'Black Panther-hood' is almost like a political station. It's a tribal rank, rather than a costumed identity, and what that means is that *Panther* tends to be a little more of a political-minded series: a little more cerebral and introspective and a little more complex than your average title."

Add to the mix Everett K. Ross, State Department attaché and narrator of the story. His surgical observations regarding the Marvel universe provide humorous insights into the king and his motives.

"With all the pomposity, [*Black Panther*] could become a very dry thing," Brevoort said. "But all of what we do is leavened by a certain amount of humor both broad and more cutting. Part of that comes through in the person of Everett K. Ross. While Panther is operating in the United States, it's Ross' job to facilitate things and look out for him. So you get a little bit of a culture clash and a little bit of another voice there to sort of comment in the way, perhaps, the readers think — or a normal person walking down the street would think — about some of these bizarre and incredible circumstances."

The marriage of these two characters coupled with the title's political escapades make *Black Panther* a "must-read" for fans of more intellectual adventures.

"I like to think that we have something to offer for virtually any sort of reader," Brevoort said. "Specifically, this is probably much more aimed at somebody who's perhaps a little unchallenged by the standard 'fight-of-the-month' sort of comics but still has a liking for the super-heroic archetype: anybody who's interested in political machinations and espionage thrillers — your Tom Clancy readers, your folks who have been watching the *West Wing*. It tends to be a little more sophisticated than the average comic book, so it's good for people who've got a good head on their shoulders: whether that's very-bright-for-their-age 13-


--YOU PLAY THIS GAME WELL, T'CHALLA.
I DO HAVE ONE CONDITION, HOWEVER--AND IT IS NON-NEGOTIABLE.
IF I AM TO RISK ALL--SO WILL YOU.
HE'S RIGHT, YOU KNOW--

year-olds or 45-year-olds who have been reading comics for years and want something that has a little different flavor — a little bit of a unique world view and approach to doing this kind of story."

As for more of those "political machinations and espionage thrillers," expect The Panther and company to take a break after the conclusion of the current "Sturm und Drang" story arc. Issue #29 wraps the four-part story that saw Wakanda on the brink of a global war against the Deviants of Lemuria, Namor and Atlantis, Magneto and Genosha, Doctor Doom and Latveria, and some other long-time characters with grudges and counter agendas.

"That having been said, #30 is essentially a single-issue, stand-alone epilogue that kind of helps to sum up the series so far and set things up for our next story arc, which is the three-part 'Seduction of the Innocent'," Brevoort said. "It's a little more locally based then 'Sturm,' which was sort of a globe-hopping epic. 'Seduction' largely takes place in and around Manhattan, as The Panther and the folks he's involved with are stalked by Malice, who was at one point one of The Panther's attendees — one of his tribal brides in waiting. Since then, she has gone a little off the deep end and is a particularly dangerous antagonist, since she knows all the stuff that T'Challa knows himself, since she came up under his wing and in his presence. So she spends three issues of that arc slowly stalking him and bringing him into her web because, in essence, she has an unrequited love for him — sort of a psychotic love. Beyond that, expect other big wacky stuff down the line."

As a footnote, the editor mentioned that Panther still is an inactive member of The Avengers and added, "He's still an Avenger; he was an Avenger; that condition has not changed, although perhaps there are things coming down the pike that would serve to change that."

Vertigo — *Lucifer*

Utilizing the popular television show model, best-selling comic books often spawn a number of spin-off titles. *Buffy the Vampire Slayer* fed into *Angel*; *The X-Files* fed into *The Lone Gunmen*; and Neil Gaiman's fan favorite *Sandman* spawned DC's Vertigo title *Lucifer*.

Described as a horror-fantasy series working within the universe defined by Gaiman's multi-award-winning title, *Lucifer* focuses on the devil himself, who has resigned his post as ruler of Hell and has taken up residence on the planet Earth. From time to time, he has allowed himself to be tempted out of retirement to do some of Heaven's dirty work. Except now he's working on schemes of his own — schemes that put him in direct opposition to the angelic host.

Series creator Mike Carey said, "Basically, what we've got is a cast of immensely strong characters created by Neil himself and one of the coolest, scariest, suavest, and most dangerous protagonists there's ever been. The emphasis is very much on cosmic and conceptual horror, with angels and demons sharing center stage with ordinary mortals struggling to understand the larger forces at play around them — forces that can snuff them out without a thought."

What originated as a mini-series in the *Sandman Presents* title has grown into an ongoing title that's not for children, full of thought-provoking, character-based fantasies that have a slight edge to them. Many fans of the Vertigo line will appreciate the strong stories, as will readers longing for a return to the heyday of horror comics.

"The nearest comparison in terms of what I'm trying to do and the flavor I'm trying to give to the series is *The Sandman*," Carey said. "As in *The Sandman*, we have a lead character that is incredibly powerful and entirely focused and ruthless — and, as in *The Sandman*, we have the sense of all these other realms touching and interfacing with our own world without most people ever becoming aware of them. Heaven, Hell, The Dreaming, and an entirely new cosmos created by Lucifer himself are among our regular backdrops — and the cast includes angels, demons, witches, gods, and beings who were born before the words 'let there be light' were ever uttered."

With Lucifer as a lead character and "protagonist," there's no end to interesting plot possibilities. Looking to take the devil by the horns, the creative team behind the project plans on a no-holds-barred approach to its sophomore season.

"In a way, everything that's happened so far, from the mini-series onward, is coming to a head in the current storyline," Carey said.

"Lucifer is in open war against the host of Heaven, who have invaded Los Angeles in order to confiscate the gateway, an extremely powerful artifact that he's come

BUT YOU... YOU ARE HE WHO FELL. YOU CAN MAKE THIS STOP.
I'LL PAY ANYTHING!
YOUR DEATH IS NOT MY BUSINESS. I SUGGEST YOU TAKE IT UP WITH THE GODS THAT CURSED YOU.
DO YOU THINK I HAVEN'T DONE THAT?
FOR FOUR THOUSAND YEARS I'VE CALLED. THEY NEVER ANSWER.
WELL, TIME DISTILLS MOST THINGS DOWN TO THEIR ESSENCE. IF IT WERE ME, I'D BARGAIN FROM STRENGTH...
...IF YOU THINK YOU HAVE ANY.

into possession of. But Lucifer has been preparing for this situation for a long time and, even though he's massively outnumbered, he's got some very potent tricks up his sleeve. He's also got a master plan, which is bigger than anyone can imagine — the biggest thing since God created the universe, in fact.

"The end of 'Children and Monsters' leaves Lucifer in a position where he's got everything he wanted and now he has to play out the hand that he's dealt himself. Meanwhile, other characters have been profoundly affected — for good or bad — by his power play and we're going to explore what happens to them.

"We're also going to develop Hell as a setting for stories in the same way that we've opened The Silver City. Hell is a vast, sprawling, virtually endless place, and within it there are whole regions that are effectively nation states, complete in themselves. Lucifer is now bound by his own word to visit one of these regions and fight a duel, and we'll see that happening in year two — although it's going to play out in a way that I think will surprise people."

(continues on Page 43)

New Releases and Existing Favorites

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• CHECKLIST & PRICE GUIDE •
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PRICES FOR MORE THAN 60,000 CARDS!
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Hey gamers...now is the time to put your collection in order! This is the only book that checklists and prices every single card from every collectible card game release (more than 100 different games). That's over 60,000 prices on cards including Pokémon and Magic: The Gathering. And you'll get a helpful and descriptive guide to each game written by expert gamers, plus more than 600 photos help you authenticate and recognize the cards you need.

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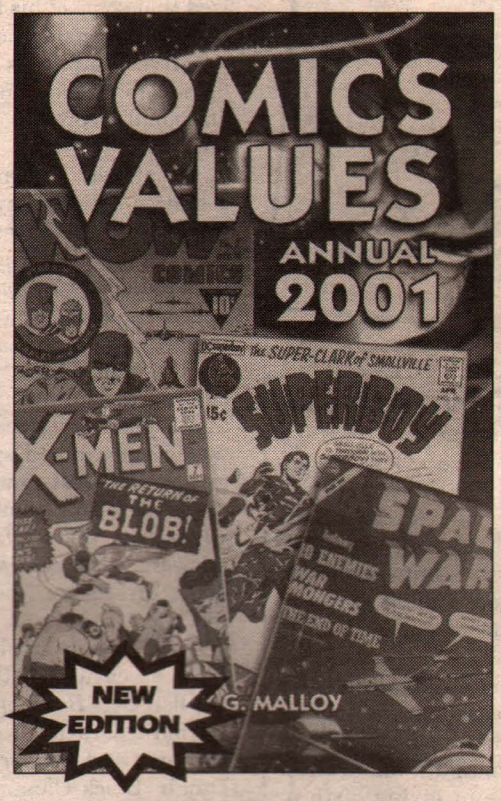

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by Alex G. Malloy

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I HEARD THE COYOTES HOWLING AGAIN LAST NIGHT. THEY ALWAYS SOUND SO MOURNFUL...

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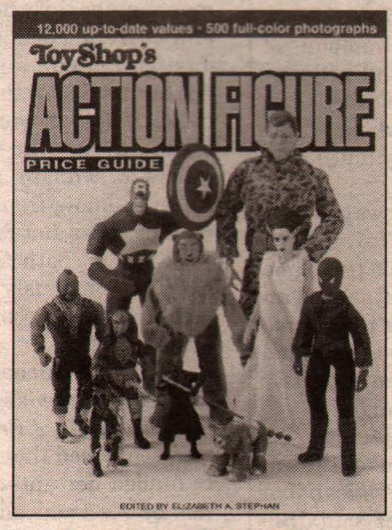

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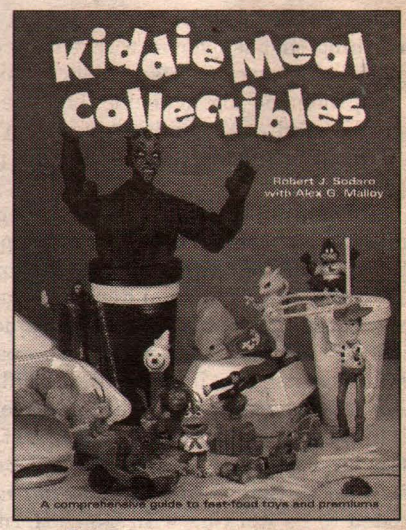

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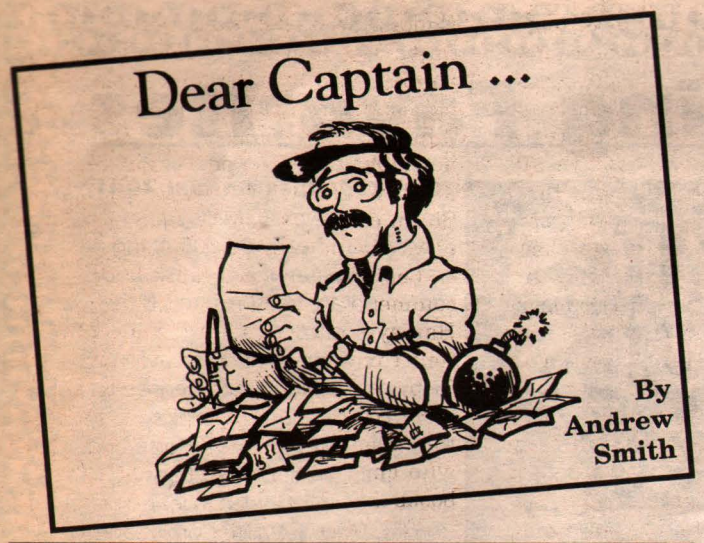
(Continues on page 42)



Canceled Comics Cavalcade

Rumble Girls #7 (Image Comics) is the final issue, a whopping 56 pages for $3.95. But it was more or less intended that way.

"Unless there's something I dunno about, *Rumble Girls* wasn't terminated — it's simply over," said writer-artist Lea Hernandez. "It was plotted for eight issues but finishes in seven, the last issue being double-sized. I don't think in terms of 'ongoing series'; I think in terms of 'get in, tell the story, get out.'

"Now that I'm writing the last issue of *Rumble Girls*, I'm in a weird state of happiness that I'm nearly out from under it [but] shot through with my usual sadness when I'm near telling a cast of characters goodbye. Comics are like theater productions or an Olympic performance or giving birth or lots of other things where a great deal of hard work goes into something that is over in a relatively small amount of time. There's preparation, crises, tests of faith, and willpower and ego; then the big moment; then the memories. (Yes, books can be read again and again — I'm speaking of the process of making any one book, which can pretty much only be done once!)

"I'll be re-visiting the *Rumble Girl* milieu the way I went back (and will go back again) to my steampunk Texas, but I go back for a different experience each time, not the same thing over and over. That pandering to oneself and a fan base that wants that warm blankie of sameness is a recipe for becoming (old-fashioned-word alert) ossified. Petrified wood is fascinating but, in the end, it's only good for dusty collections. Give me something vital and ever-changing."

Which brings us to Hernandez' next project, *Killer Princesses* for Oni Press, with writer Gail Simone (of the online "You'll All Be Sorry" column and *Simpsons Comics*): "I'm very excited to be working with Gail," Hernandez said. "Besides the fact that we get along great, I just love the way she writes. I can never guess where's she's going; she's got the knack for hilarious shaggy-dog exposition, then killer punchlines. She also has an instinct for where humor lies.

"*Killer Princesses* has received a surprising amount of interest so far. I wait in predatory glee for the reactions to the actual comic book and the online strips that will be published at *www.OniPress.com*. In the May *Previews*, one can order the *Rumble Girls* signed litho from Fanboy Entertainment, which is a reproduction of the cover to *RG* #3. Very pretty. If this sells well, there will be other prints."

While The Captain enjoyed *Rumble Girls*, he's actually not morose at seeing it end — not only because of the reasons Hernandez cites, but because he really likes seeing stories with a beginning, middle, and end. Who knows? Maybe it will become a trend. And, with *Killer Princesses* on the horizon, new Hernandez work will still be available, so it's not as if there's a death in the family or anything.

The Captain lists canceled comics as a public service and to analyze why specific series failed. Reasoned arguments and flame mail can be sent to ***capncomics@aol.com***

The Captain's Best Comics You're Not Reading (Yet)

The Captain looked at the titles on Uber-Editor Brent Frankenhoff's list of "The Best Comics You're Not Reading (Yet)" and realized that some of his favorite comic books are considered by their respective companies to be underachievers. Some don't even crack Diamond's Top 100, despite high quality.

Perplexed, I turned all of my cognitive abilities toward the how and why of this cosmic injustice. I frowned mightily. I fretted severely. I pulled an eyebrow muscle. I dozed off a few times. Then I got hungry.

Realizing I'd hit a dry well, I turned to the many correspondents who write me each week, who cover a broad spectrum from general-interest newspaper readers to hard-core comics fans. And, while even there I found no hard answers, their comments were, to quote Mr. Spock, "most illuminating."

Take, for example, one of the most accessible of the comics on the list: DC's *Birds of Prey*. It stars Barbara "Oracle" Gordon, Justice Leaguer and former Batgirl, and Dinah "Black Canary" Lance, former member of the "Bat-Squad" and current member of both The Justice League and The Justice Society. As one of the Bat-family of books, *BoP* is theoretically of interest to anyone who reads such top sellers as *Batman* and *Nightwing*. And you know, from my mail, it *is* read by those Bat-fans. The letters I receive on both Oracle and Canary are obviously well-informed on both their careers and current adventures:

* A lengthy debate raged on my website for weeks over a single panel in *Birds of Prey* #19 (Jul 00) that confirmed that Oracle partially funded her anti-criminal activities by electronically pilfering the ill-gotten gains of Blockbuster and other crime lords. Some correspondents saw Oracle's "sin tax" as a natural extension of the Bat-squad's extra-legal vigilante activities; others saw it as a gross violation of the super-cop dictum to never act as judge, jury, and executioner. (Parts of the debate were printed in ***CBG*** #1399.)

* One correspondent questioned the persistence of Barbara Gordon's disability in a metahuman community that boasts powerful mystics like Doctor Fate and uses highly advanced Kryptonian, Thanagarian, and Martian technology. That set off a healthy discussion on the wealth of story possibilities afforded by her paraplegia, including Barbara's personal growth beyond Batgirl and insight

I'M HERE, DINAH, BRING ME UP TO SPEED!
NOW WE'LL FIGURE OUT HOW TO USE THE GENETIC INFORMATION YOU'VE GIVEN ME TO FIND A MATCH.
STOP STALLING AND GET ON WITH IT.

into the personal triumphs and humiliating frustrations of the disabled.

* Black Canary's evolution from Rosalind Russell-type "nervy broad" of the '40s to bondage bait in the '50s to generic super-heroine in the '60s to outspoken feminist in the '70s to sensible mother hen in the '80s to ultra-competent, ultra-confident risk-taker in the '90s seems to be common knowledge.

Certainly I understand that comics headlining heroines are traditionally tougher sells than those with male leads. But, if so many of my correspondents are conversational about *Birds of Prey*, why doesn't it sell better? Perhaps *that* question will stir a debate, and answers will be forthcoming.

For the record, The Captain finds Barbara Gordon and Dinah Lance to be two of the best-defined and well-written characters in a field not noted for in-depth characterization of men, much less women. He looks forward to "static" conversations between the two (and with ancillary characters such as Nightwing and Tim "Robin" Drake) moreso than he does the inevitable super-heroics.

Oracle in particular has become as well-rounded as they come. I thought she was ridiculous in the '60s as librarian-turned-Batgirl. ("I'll pull on some tights and be just as good as Batman, who's trained all his life! Ta-*Daa*!") But I really take her seriously as Oracle, where she's applying the talents *she's* trained for all her life. Also, writer Chuck Dixon has skillfully and subtly illustrated her character — especially by having the courage to avoid the "Heroic Super-Cripple" approach and, instead, show her frustrated, afraid, and lonely on occasion. By displaying her physical and emotional difficulties unflinchingly, it makes her all the more heroic when she rises above them. It also renders her occasional failures all the more poignant — such as her reluctance to admit her attraction to Nightwing because she doesn't want to burden him with her disability. It's almost painful in its verisimilitude.

And, speaking of super-heroics, *Black Panther* is on the list. The Captain isn't surprised that T'Challa faces an uphill battle — the field isn't noted for success with African-American title characters, despite anecdotal evidence that African-Americans are a disproportionate percentage of the readership base. What *did* surprise The Captain is how many readers were turned off by, of all things, the Panther's continuity! After all, one of the things I really enjoy about *Black Panther* — and it's in my Top 10 — is its emphasis on aspects of the character that haven't been used well (or at all) in previous series, such as the ramifications of Wakanda's superior technology and resources and the political commentary implicit in T'Challa's role as head of state.

Nevertheless, Christopher Fluit of Concord, Calif., wrote: "You recently urged more people to buy *Black Panther* because you feared its imminent cancellation. Well, I'll tell you why I don't buy *Black Panther*. I tried to get into it, you see. I own #8-11. I loved the art. I recognized the quality of the writing. But I had never in my life ever read a Black Panther story outside of *The Avengers*. I don't have *Jungle Action* or the Dwayne Turner series or any access to this character's wonderful past. As it is, I felt left out. The story was for Black Panther fans, but not for me.

"I can't afford to buy every comic book; I have to make choices. One of the difficult choices was to drop this series. Too often, I was left scratching my head, too confused about some point of history to really enjoy the title. I'd hate to see it go, because I know a lot of people who really enjoy it.

"Unfortunately, Christopher Priest is writing for somebody other than me."

That letter resulted in a wail of outrage, summed up best by this letter from Tom Betley of Indianapolis, Ind.: "Someone mentioned that [*Black Panther*] is hard to follow, if you did not have extensive prior knowledge of the Panther's earlier series. I have to say that I did *not* find this to be the case. This is one title that I really look forward to every month. It may be that I am soooooo ignorant of the Panther's earlier exploits that I just don't notice when I am missing a reference. However, I feel that this is a really enjoyable comic book to read."

And the result?

"OK, I relent," Fluit wrote a few weeks later. "I was the one who

said that *Black Panther* was indecipherable, but so many people have stood up to me and said that isn't the case that I've decided to give it another shot. I found a string of eight back issues and read them all in a row. I *still* wish that Everett Ross (and Christopher Priest, for that matter) could tell a story in order (why was that Hulk issue out of place?) but I have to admit that I was really enjoying the showdown between T'Challa and Killmonger."

OK, one reader convinced, jillions to go. Nothing beats word of mouth!

With that in mind, I ran the following letter from Ed Broderick a few weeks ago: "Does no one read *Lucifer*? I find it, hands down, the best title published in comics now. I look forward to each issue like no other. Mike Carey is crafting a completely intriguing story, filling it with totally unexpected twists and turns, populating it with an amazing supporting cast, and he's doing it with a skill I haven't seen since Neil Gaiman. This guy can write. I loved his mini-series *Petrefax*, but he keeps ratcheting up the bar with every new issue of *Lucifer*.

"So why does no one say anything about it? I am completely baffled on this point. I also liked the earlier writing of Caitlin Kiernan on *The Dreaming* but could understand why it might not be to everyone's taste. But *Lucifer* just leaves me breathless every month, gasping for more. Literally, there have been times while I've read the comic book when my heart rate must have doubled. Could no one else see what I see in the comic book?

"Do you have any answers on this? Do you suppose people are just not picking up *Lucifer*? Could people be reading it and remain unimpressed? I don't see how this could be. Have you read it and found it wanting in any way or have you just not picked it up, since there doesn't appear to be any buzz for it?

"And, last, do you have any suggestions on what I might do to try to publicize how great I think this comic book is? I would really, really hate to see it canceled and also would like to bring it to the attention of other readers who like a complex, compelling story. I really like it more than any comic book since *Sandman*."

Ed's enthusiastic and well-written review, of course, is exactly the best way to publicize the title and is herewith presented.

For my part, I *do* read *Lucifer*, and — while it doesn't hit me as strongly as it does Ed — I find it enjoyable. My guess as to why there isn't more PR on the title would be that few publicists or journalists feel terribly comfortable putting themselves in the sights of the Bluenose Mothers of America by championing a title featuring the Judeo-Christian Adversary. Maybe I'm underestimating folks, though, and it's simply a matter of taste.

Incidentally, I find I enjoy the series more now that I've read a recent interview with writer Mike Carey, which explained the philosophy of the series — one I had missed entirely! Apparently, Lucifer's quest is to prove that he doesn't have to be what Scripture and (presumably) God want him to be — in essence, he's trying to prove that he has free will. It's left open-ended whether or not that's even possible but it does show appropriate *hubris* and, in a sense, a certain heroism. And it's certainly a question that has fueled philosophical and theological debate for centuries and is worth a comic-book story or two. Too bad John Calvin isn't alive to comment.

As to the other titles on the list, my mail is scanty — more accurately reflecting the sales of *Age of Bronze*, *American Splendor*, and *Gen*[13] than the above commentary. But I'll add what I can:

One correspondent wrote to ask whether *Age of Bronze* had been canceled. That would suggest, if common sense didn't, that a more consistent publishing schedule would be of benefit to Eric Shanower's beautiful and intelligent behind-the-scenes look at the Trojan War. Adapting *The Iliad*, *The Odyssey*, and *The Aeneid* seems a natural for comic books — after all, the Trojan War is the most famous super-hero crossover in literature!

As to *Gen*[13], I've had a few letters suggesting that the series may have run its course: Super-teens that seemed fresh and different when they were introduced years agone are more generic now. The Captain, who often finds the studied immaturity of the Gen13 characters painful, used to think he was simply too old for the title but has begun to wonder if his correspondents are correct. Perhaps de-emphasizing the adolescent sex jokes a tad would help — or, at least, WildStorm could re-name Grunge to reflect a more current musical style.

Lastly, the few correspondents who've commented on *American Splendor* find Harvey Pekar's dyspeptic and confrontational irritability — well, irritating. The Captain sympathizes but notes that *American Splendor* is certainly an American original and is an answer to those who chronically complain that comic books are wall-to-wall Spandex.

For what it's worth, that's what The Captain's mail suggests is the current thinking about "The Best Comic Books You're Not Reading (Yet)." He hopes this rambling rumination kick-starts your own cognitive abilities in examining the issues involved — and whets your curiosity enough that you pick one or more of these titles (if you aren't already buying them).

As for The Captain, that eyebrow is really starting to throb. And he's getting hungry again.

Andrew "Captain Comics" Smith, who is looking forward to further thoughts on the subject from his readers, can be reached at ***capncomics@aol.com*** *or on his website,* ***www.captaincomics.net****. Please include a city and state of address.*

WildStorm – *Gen*[13]

SLEEPERS III

(From Page 40)

Young, good looking, and "Gen-Active." No, not words to describe the latest band sensation sweeping the nation, but rather the premise for WildStorm Productions *Gen*[13]. Chronicling the adventures of five super-powered Gen-Xers who, after exposure to a top-secret super-soldier experiment, act as the comic-book equivalent to The A-Team, helping the downtrodden while constantly on the run from the government agency that created them, the title has been given a new lease on life as of December's #60 and the introduction of Adam Warren as writer and cover artist.

Warren — who got his start on the title writing and illustrating such miscellaneous Gen[13] projects as *Gen*[13] *Bootleg "Grunge: The Movie"* and the *Magical Drama Queen Roxy* mini-series — said he plans to utilize interesting approaches to his storytelling.

"*Gen*[13]'s present-day setting allows plenty of juicy opportunities for sniping at modern pop culture, and the overall premise allows for a great deal of thematic and storytelling flexibility," Warren said. "The latter point I intend to exploit with a series of stories that range considerably in tone from semi-absurdist humor to all-out, wildly depicted action to — dare I say? — serious and heavy events with long-term consequences for the characters.

"Also, I plan to take unorthodox, perhaps even bizarre, narrative approaches to the series' storytelling. The first few issues, in my judgment, aren't quite as radical as they could or, indeed, should be, but don't worry. We start increasing the weirdness and wildness factor, as the series rolls on."

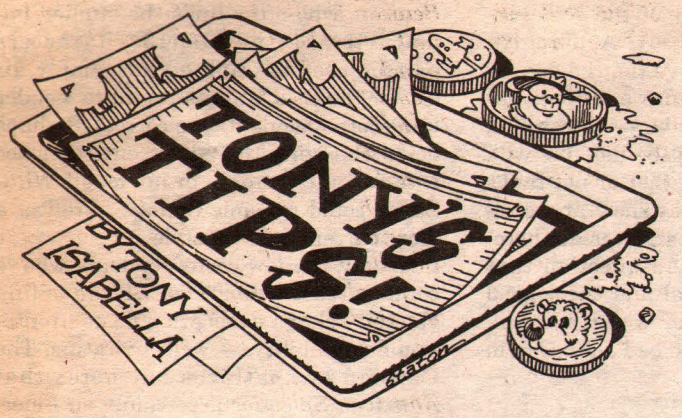
With an emphasis being placed on fun and unusual super-hero stories, Warren said he looks to script tales that have "a little something for everybody." That said, the writer was quick to point out that #60 ("Behind the Power") is a great jumping-on point for new readers, as well as for fans who may have stopped collecting the series. By moving the group back to sunny California, the future looks bright for *Gen*[13].

"In the 'Superhuman like You' story arc of #64 and #65, pencilled by hot young artist Kaare Andrews, our youthful heroines and heroes get a taste — albeit a *violent* taste — of the colorful and bizarre paranormal scene in San Diego, which has become the newest Mecca for the young, hot, and Gen-Active," Warren said. "Next up is #66 — titled 'Meanwhile ...' — the all-subplot issue. We break off eight different scenes of *Gen*[13] (as well as their Gen-Active friends and enemies) at work and play, while weaving in several enigmatic and mysterious new plot threads. In order, this issue features the art of Terry Dodson, Kaare Andrews, J. Scott Campbell, Brian Stelfreeze, Lee Bermejo, Jim Lee, Rick Mays, and Whilce Portacio.

WHAT THE HELL ARE YOU DOING—!?
GAKK!
GOSH DARN IT, YOUR POOR IMPULSE CONTROL COULD'VE GOTTEN YOU TWO KILLED!
AND YOU BROKE AND ENTERED, TOO...
UH...WELL, THE DOOR JUST KINDA UNLOCKED ITSELF WHEN WE TOUCHED IT, SEE...
...REALLY?
SORRY ABOUT THAT...!
...OH.
WHEW.

"Beyond #66, future stories include: Caitlin Fairchild, who owes the villainous Ivana a favor 'no questions asked' and repays her debt in a grim story; a searing look into the twisted *folie à deux* of Grunge and Roxy's relationship, which takes us both figuratively and literally into *The Authority*'s territory; and, eventually, a very weird and very wild plotline focusing on the oft-neglected Sarah Rainmaker shakes everything up."

– Eric Moro



From *Amazing Spider-Man* to *The Defenders*

When our eyes see our hands doing the work of our hearts, the circle of Creation is completed inside us, the doors of our souls fly open, and love steps forth to heal everything in sight.
— Michael Bridge

Mackie takes these less-than-fearful villains, guys who have traditionally been portrayed as being maybe half a notch above the usual henchmen fodder, and makes them more menacing than ever.

I'M JUST GONNA WRAP HER MECK AND BE DONE WITH HIM.
SOUNDS LIKE A PLAN.
BORING. OK?
...I KIND OF LIKE MY MECK JUST LIKE IT IS!
HOLD UP RIGHT THERE, PAL!
I'M GONNA KNOCK 'IM INTO NEXT...

I've little doubt that most of the people writing and drawing comic books these days have a sincere love for the work. How well they write and draw any given story may belie that at times, but a reviewer is called upon to comment on the works themselves and not the hearts of those whose creations he critiques. There are surely saints and scalawags alike represented in the credits of the items I'm discussing this week, but all that matters to me, and mayhap thee, is how good or "not good" are said comics.

***Amazing Spider-Man* #28.** This issue's John Romita Jr. cover is a knockout. When this artist is at the top of his game, which is darn near always, he combines the best elements of the work of his father, John Romita Sr., and of Spider-Man co-creator Steve Ditko.

OK, it's not like either of those gentlemen have noticeably *worst* elements of their work, but you catch my drift.

Beneath the outstanding cover, we get "Distractions" by Howard Mackie (writer), Joe Bennett (penciller), and Sandu Florea (inker).

This kicks off the four-issue story in which Mackie will reportedly tie up many loose ends which have floated around the Spider-Man comics for the past couple years. The tale continues in next month's issue, moves to *Peter Parker* #29 (written by Paul Jenkins), and concludes in the 2001 *Amazing Spider-Man Annual*. I'm pessimistic as to whether Mackie will achieve this laudable goal, but I'm pulling for him. The two scenes that begin and end this ish are likely the keys to the storyline, but this reviewer isn't going to reveal what's in them or speculate on what they mean.

Between those scenes, we witness roommate Randy Robertson's latest moronic attempt to get the widower, still-grieving Parker, to "get on with his life" and a couple of grim-and-gritty battles with the Enforcers. As he has done with other characters, Mackie takes these less-than-fearful villains, guys who have traditionally been portrayed as being maybe half a notch above the usual henchmen fodder, and makes them more menacing than ever. On one hand, I want to applaud their personal growth. On the other, I wonder why *every* old villain has to be made over in this fashion.

The art is as uneven as the story with more heaving female bosoms and proffered posteriors than necessary. Does a Spider-Man comic book really have to be so gratuitously salacious?

One more thing: Those letters page jokes at the expense of former Spider-Editor Ralph Macchio got tiresome about three issues ago. I'm going to assume they are being included with the best of friendly intentions, but that doesn't make them funny. It's time for fresh material.

On a bang-for-your-buck scale, this issue fizzles to a quiet pop. If you want to check out the latest Spider-developments, borrow a friend's copy and save your $2.25 for a better comic book.

***Avengers* #38.** This issue of *Avengers* would definitely fit my definition of "a better comic book." It's part of the Marvel "slashback" program, which means a lower cover price ($1.99). It's the first issue by the new creative team of continuing writer Kurt Busiek, new penciller Alan Davis, and new inker Mark Farmer. And it's the launch of the "pro-active" Avengers, a veritable army of vigilant super-heroes with branch offices around the globe and even in outer space. I liked it a lot.

Quick notes and then I'll tell you to rush to your local comics shop and buy this puppy. The Avengers have a cool new "status board" to update them on the whereabouts of various super-villains. It's a little on the paranoid side for my tastes, but I enjoy the deliciously creepy feeling I get when I look at it and realize how dangerous the Marvel universe has become. All that's missing is *Hill Street Blues* Sgt. Phil Esterhaus (Michael Conrad) entreating Avengers to "be careful out there" when they leave on their missions.

But I must question the inclusion of the Triune Understanding on the Avengers status board. Their federal security liaison is a member of that seemingly legitimate (to the world) organization, as is the Avenger known as Triathlon. Wouldn't they be a tad upset to see the leader of their faith accorded the same status as Attuma and The Taskmaster?

On the upside, *Avengers* #38 could be used as a textbook on how to write a super-team series. Characters and menaces are clearly and concisely introduced. Room is made for personal developments in the lives of some Avengers. The "wow" factor is high throughout the issue, courtesy of 17 (!) Avengers and a double-page "gotcha" that sets up the next issue. *This* is where I tell you to rush out and buy this comic book already. Thank me later.

***Best of the West* #17 and #18.** It's Black History Month as I write this column, so the "kids" pages of the newspapers I read have related themes. One of them ran an article on African art and customs, which included a photo of a toy made by a Hutu boy in Rwanda. It's a covered wagon pulled by a horse and carrying two cowboys. The copy under the photo surmised that the boy "probably saw a covered wagon in a movie Western or comic book." Given that comic books, especially American comics, have abandoned the Western genre almost completely, it may be more likely that the lad saw reruns of *Bonanza* or *Maverick*.

However, AC Comics gloriously and stubbornly refuses to allow the cowboys to ride off into the sunset for the last time. In each issue of its *Best of the West* title, AC reprints several two-fisted and two-gun tales from Western comics of the 1940s and 1950s.

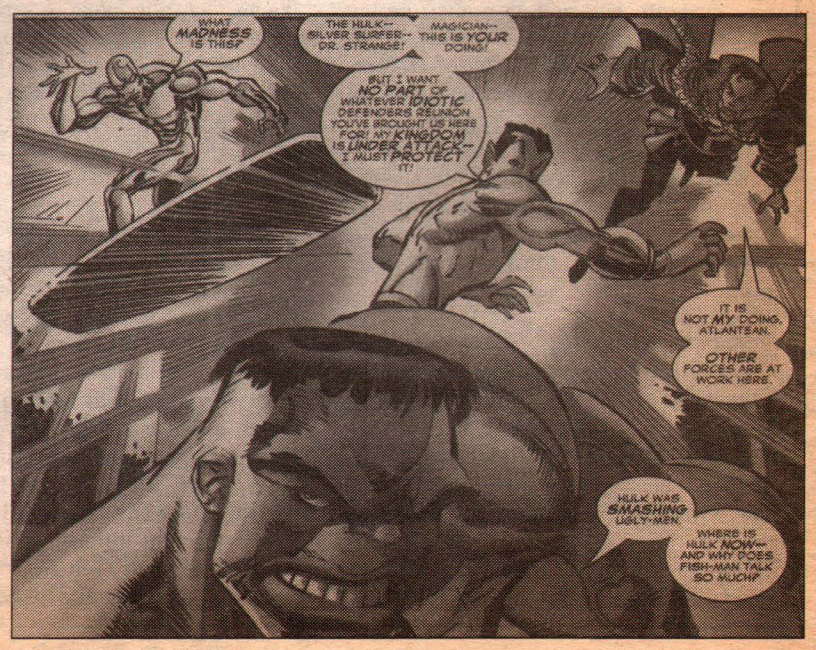
Each 6x9½-inch edition has 40 pages of work by some of the best artists ever to ride the comics range. Not every tale is a winner, some are downright laughable, but, at $5.95 per issue, you get an incredible sampler of an almost forgotten comics genre.

Best of the West #17 had Red Mask by Frank Bolle, Durango Kid by Fred Guardineer, Lone Rider by Ken Battlefield, Black Diamond by Myron Fass, Lash LaRue by Pete Morisi, and The Haunted Horseman by Dick Ayers. The "Haunter" is actually a tale of the original Ghost Rider as published by ME Comics in the 1950s; the name was changed to avoid conflict with the Marvel version.

Best of the West #18 has another Durango story by Guardineer, as well as The Black Bull by Will Elder and John Severin, Black Diamond by Al Luster, American Eagle by Elder and Severin, Haunted Horseman by Ayers, and Red Mask by Bolle. I got a special kick out of The Black Bull.

Not only is this story so bad as to be amusing, but the hero is a British "sissy" who dons a black mask with horns to fight owl-hoots in the Old West. If television were still doing Western series, I guarantee you this "high concept" would be on the air next season.

The cover price will scare many readers away from *Best of the West*, but I recommend the title to every reader with an interest in older comic books in general and Western comics in particular. You won't find this kind of


WHAT MADNESS IS THIS?
THE HULK— SILVER SURFER— DR. STRANGE!
MAGICIAN— THIS IS YOUR DOING!
BUT I WANT NO PART OF WHATEVER IDIOTIC DEFENDERS REUNION YOU'VE BROUGHT US HERE FOR! MY KINGDOM IS UNDER ATTACK— I MUST PROTECT IT!
IT IS NOT MY DOING, ATLANTEAN.
OTHER FORCES ARE AT WORK HERE.
HULK WAS SMASHING UGLY-MEN.
WHERE IS HULK NOW— AND WHY DOES FISH-MAN TALK SO MUCH?

material easily; if you do, it'll cost you more than six bucks an issue.

***Defenders* #1 and #2.** Two issues into this series and I wasn't sure whether I should praise it or pan it. The decision was made when I asked myself whether I wanted to read the next issue. My answer was in the affirmative.

The good: Kurt Busiek and Erik Larsen — Kurt co-writes; Erik co-writes and pencils — are clearly having a ball working on this mag; their enjoyment is infectious. They've put together a team of Defenders that makes sense from a historical perspective. They've put Nighthawk and Hellcat back in their original and frankly much better-looking costumes. They tell an exciting story, albeit one with a frantic pace. They've even come up with a clever reason for the "Big Four" of Doctor Strange, The Hulk, The Silver Surfer, and The Sub-Mariner to work together as a team, when those heroes would rather not be working together. Busiek, Larsen, and Editor Tom Brevoort know how to work the Marvel universe for all it's worth.

The bad: Two issues into the series and I'm wondering if the series isn't perhaps *too* retro. Yes, the "Big Four" have all had and shown a streak of unpleasantness in the past, but it's overwhelming to see said negative trait taking the center stage on a continual basis.

And, while the gimmick that keeps The Defenders together is clever and even helps explain the petulance of Doc Strange and the other stars, it remains a gimmick and perhaps not clever *enough* to hold my interest.

As I said, though, I do want to see what happens next and that is a good thing. *Defenders* is worth checking out.

I'll be back next week with more stuff.

Tony Isabella, "America's Most Beloved Comic-Book Writer and Columnist," can be found all over the place. Send your comments on and review items for this column to: Tony's Tips, P.O. Box 1502, Medina, OH 44258.

You can e-mail Tony at: ***tonyisa@ohio.net****. You can also find Tony hanging out with his fans and friends at the Tony's Tips Message Board:* ***www.wfcomics. com/tony****.*

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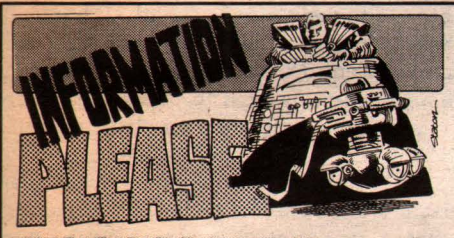
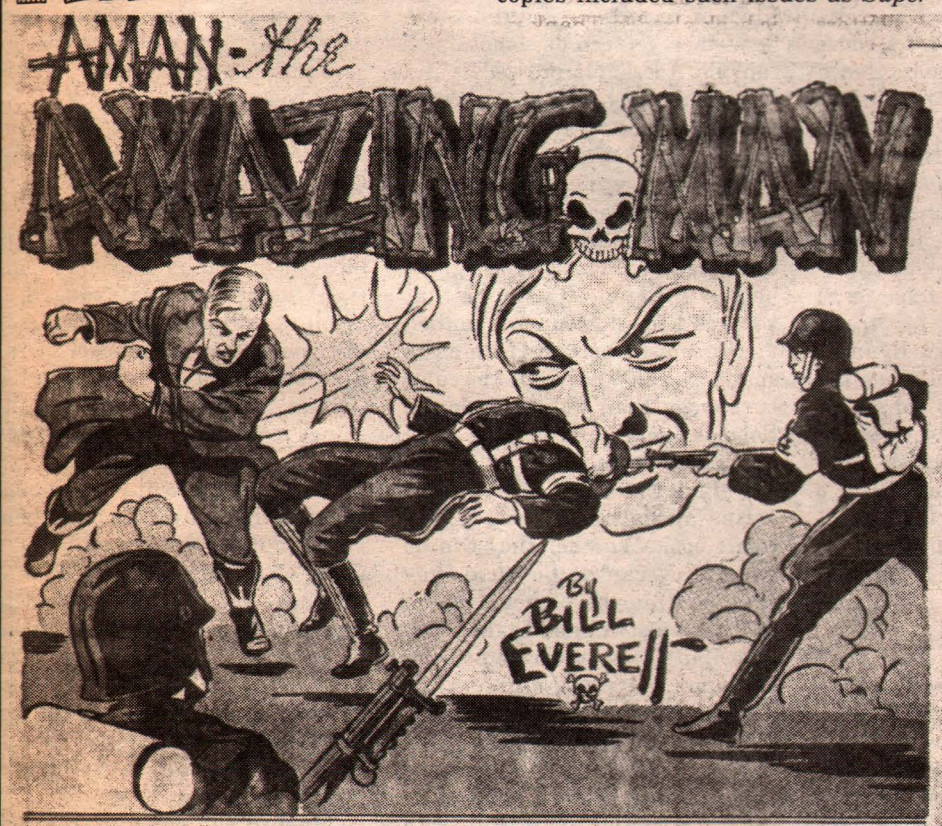


While we're still waiting for reader responses to our attempts to identify a group of coverless comics for a ***CBG*** subscriber who sent in a group of photocopies from coverless Golden Age comics he had owned since childhood, we'll remind you that the identifiable photocopies included such issues as *Superman* #1, *Action Comics* #13, #17, and #19, and *Captain Marvel Adventures* #1. This should give you some idea of the years the remaing comics come from.

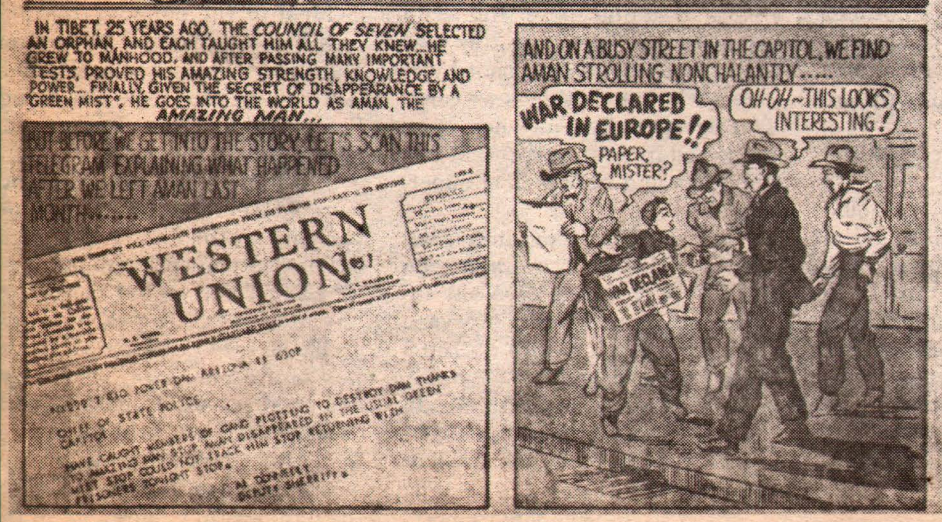
Don't despair if you haven't identified any so far. The remaining photocopies include a Human Torch story, a Sub-Mariner story, and two Samson stories. This week is the second Aman the Amazing Man set of photocopies.

Please send any information to: Information Please, c/o ***CBG*** Editorial Dept., 700 E. State St., Iola, WI 54990.

Also, please indicate which picture numbers you're identifying.



COME AND GET IT!!
HO! HO! RIGHT ON THE BUTTON
IT WON'T BE LONG NOW!
OPEN UP! IN THE NAME OF THE LAW!!
HOLY SMOKES! MEN! PUT YOUR GUNS AWAY, IT LOOKS LIKE THE SHARK BEAT US TO IT!!!


IN TIBET 25 YEARS AGO, THE COUNCIL OF SEVEN SELECTED AN ORPHAN, AND EACH TAUGHT HIM ALL THEY KNEW...HE GREW TO MANHOOD, AND AFTER PASSING MANY IMPORTANT TESTS, PROVED HIS AMAZING STRENGTH, KNOWLEDGE AND POWER... FINALLY, GIVEN THE SECRET OF DISAPPEARANCE BY A "GREEN MIST", HE GOES INTO THE WORLD AS AMAN, THE AMAZING MAN...
BUT BEFORE WE GET INTO THE STORY, LET'S SCAN THIS TELEGRAM EXPLAINING WHAT HAPPENED AFTER WE LEFT AMAN LAST MONTH.....
WESTERN UNION
AND ON A BUSY STREET IN THE CAPITOL, WE FIND AMAN STROLLING NONCHALANTLY.....
WAR DECLARED IN EUROPE!!
PAPER MISTER?
OH-OH—THIS LOOKS INTERESTING!

3A

3B

POV
POINT OF VIEW
BY Mark EVANIER

If everyone can do it, is it super?

When I was going to University High, an annual event was a morning of sexually segregated assemblies. All the girls would file into the school auditorium, while all the boys went out and filled the bleachers of the football field. In each locale, there would be a guest speaker holding forth on a topic that was notionally of interest only to that gender.

I'm not certain what transpired in the girls' assemblies. We heard they were all about cooking and sewing, but we guys had our suspicions. There was one year there, I was sure they were all voting to not go out with me —

"OK, Becky, you'll lead him on ... make him think there's a chance. Then, just when his hopes are up, you dump him and take up with the dorkiest guy you can find ...

"Sandra, you sit in front of him in Algebra, right? OK, so you wear that real tight little skirt — the blue one — and when he asks you for a date, you don't say anything. Just giggle a lot, whisper to your friends, and point at him ... "

My first year at Uni — 1967 — the Boys League assembly featured a talk by one of the gents who had designed the Ford Mustang. For about an hour, he told us that the only car in the world worth owning was the Ford Mustang. Not only that, but the only *job* in the world worth holding was designing and/or selling Ford Mustangs. His message to the Youth of America was that, if we wanted to amount to anything in our lives, we should all buy Ford Mustangs and then work for the Ford company for whatever wages they deigned to pay us.

My last year there, the guest speaker was professional wrestler Freddie Blassie — and in calling him a speaker, I'm being a little loose with the language. So was Mr. Blassie, who spent the hour trying, without a whole lot of success, to formulate complete sentences. Still, he made a lot more sense than the guy from Ford.

For the assembly in between, we had an actual professional baseball player — though not a particularly exciting one. He was a pitcher who had only been in the majors for a year or two, and I believe he'd sat out most of the previous season with an injury. He was with the New York Mets and he was in town to throw against the Dodgers. Given his then-current earned run average, the odds favored him losing.

But KLAW hated the client. Made no sense to me.
I mean, if I were a being composed of PURE SOUND, I'd have better things to do.
Like, shutting Eminem up.
IT'S BEEN A LONG TIME, BOY*---
---I TRUST I'VE BEEN MISSED.
SHALL WE PICK UP WHERE WE LEFT OFF---?!
YOU ARE A FOOL, KLAW---
---INCITING A GLOBAL CONFLICT SIMPLY TO GET TO ME!
DON'T FLATTER YOURSELF, BOY. GETTING TO YOU WAS SIMPLE---
*SINCE CABLE #56 ---TOM

While Klaw's abilities have grown over the years, Christopher Priest demonstrates that even a super-villain can become blind to his potential.

I recall that the crowd liked him a lot. He was charming and funny and obviously quite serious about The Game.

But he wasn't Sandy Koufax or Don Drysdale, the recent superstars of Dodger pitching. He wasn't even Ron Perranoski, who was the guy they usually sent in for the ninth inning to save Sandy and Don when they got weary. Our guest speaker was just an undistinguished Met.

That made it somewhat absurd, when, during the Q-and-A segment, a member of the audience asked him, "Who's the hardest-throwing pitcher in the game today?"

The undistinguished Met didn't ponder his choices for even a moment. He said, "I am."

Everyone laughed at the sheer audacity of the statement. Had a Sandy Koufax said it, we might have cheered in agreement, but for this unknown — this Nolan Ryan kid — to claim to be the hardest-throwing pitcher in the game? Ha! What an ego! What a pretentious, outlandish claim!

Flash-forward just five years: The *Guinness Book of World Records* certifies Nolan Ryan — now a California Angel — as the hardest-throwing pitcher in recorded Major League Baseball history. On Aug. 20, 1974, he is pitching against the Chicago White Sox. There's a three-and-two count against the batter in the ninth inning, and Ryan fires one across the plate at 100.9 miles an hour.

Hmm ... that claim of his don't seem so outrageous now, do it?

And just so we all have some idea of how fast that is: 100.9 miles per hour is the wind velocity of a moderate-level tornado. It's also about the speed Californians slow to in a School Zone, especially when driving Ford Mustangs. Then let's flash forward to the end of his 27th season.

That's right: 27. A seven with a two in front of it.

Nolan Ryan is now the holder of 53 Major League Baseball records. He has thrown 5,714 strikeouts and won 324 games, including seven no-hitters. Most pitchers go their whole careers and don't come within a spitball of a no-hitter. Ryan threw seven. (Actually, just lasting 27 seasons in professional baseball is a stunning accomplishment, in and of itself.)

Mr. Ryan, if you're reading this — and I know you aren't — I'd like to apologize on behalf of all the male students who attended University High in 1968. We all thought you were ... well, let's be polite and say exaggerating ...

Oh, hell, let's be accurate and say full of beans. In hindsight, it doesn't seem like such an outrageous claim to make. If he wasn't the hardest-throwing pitcher in all of baseball when he said it, he was darned close.

I have zero interest in baseball, but that kind of thing fascinates me. I'm impressed by people who can do something I can't. This means that I'm impressed with an awful lot of folks.

Even you. If you can whistle or ride a bicycle or climb a rope or understand the lyrics in Busta Rhymes records — if lyrics there be — then you can do something I can't do. And I'm impressed.

I think most people are. We're enthralled by people who are larger than life in some way — movie stars who are more glamorous, sports stars who are more athletic ... even rich folks who are richer than we are. Most of your great heroes of fiction did things that you and I could never, in a million years, do. Sherlock Holmes is smarter than we are ... Hercules is stronger than we are ... James Bond is slicker and he gets more and better women.

I think that's one of the oft-forgotten appeals of the super-hero comic book. Whether they can do what they can do because they were born on the planet Krypton or if they just trained in their private Bat Caves, super-heroes can do something we can't. That makes them fascinating. And worthy of our attention.

Unfortunately, somewhere along the line, I think a lot of us — "us" meaning those who write comic books — have forgotten that super-hero comics are about characters who can do things we can't. This is especially true when we're immersed in a "universe" that has hundreds and hundreds of super-heroes.

It's like: "That man can fly? Big deal. In this world, everyone can fly." I sure wouldn't have any interest in Nolan Ryan if everyone could throw a baseball at 100.9 mph, play pro ball for 27 years, and lob 7 no-hitters. Superman ain't that super in an environment where everyone can do all or most of what he can do.

We've trivialized super-powers by making them about as rare as spam on the Internet. In fact, in comics these days, being above the norm is not only commonplace and inconsequential, it's a blight, a tragedy, a reason for a life of torment. I don't see too many super-folks who are the least bit happy that they can fly or smash through brick walls.

Now, I never in my life fantasized about being able to soar through the skies *sans* airplane or pick up a Cadillac Seville with my bare hands. I've always gone in for the more prosaic but possible fantasies — ones I had a chance of living to see come true. (My current dream is to install a new networking card in my laptop. There are days when car-lifting seems eminently more doable.)

Still, I was attracted to super-hero comics because the characters seemed so very special. These days, I think we're missing the upside of being extraordinary. There must be one.

There certainly was one in the so-called Golden Age of Comics. Only rarely did we see the negative side of having great skills or powers, other than this: If you have them, you have to go out and fight crime, and, if you fight crime, criminals keep trying to kill you. Throughout most of the also-so-called Silver Age of Comics, being able to do amazing things looked like it led to — well — an amazing life.

The turning point was not, I suspect, the Marvel Comics about super-heroes with problems. I think what started the trend was all those ham-fisted articles in newspapers and magazines about super-heroes with problems. Stan Lee, with Jack Kirby or Steve Ditko, did comics wherein we got somewhat into the super-heads that sat atop all those super-physiques.

Most of the early Marvel heroes had tribulations. Tony (Iron Man) Stark had a bad heart, Matt (Daredevil) Murdock was blind, Peter (Spider-Man) Parker was mistrusted.

A few personal predicaments were extreme — Bruce Banner turning into The Hulk, Ben Grimm permanently transformed into The Thing — but most were not all-consuming. Emotional problems rarely, if ever, got in the way of a larger story of heroism and good-*vs.*-evil. Captain America may have mourned the loss of his partner and felt a stranger in our day and age. But, at the end of the day, he still believed in all the virtues for which he presumably stood: life, liberty, and the pursuit

of surviving Nazis.

That super-heroes had any blemishes or quirks at all was, in the '60s, a terrific press angle. For a time, all the stories that mainstream reporters wrote about comics had been on the order of: "*Pow! Zam! Old comic books worth a lot of money!*"

With the success of Marvel, the headlines all became: "*Pow! Zam! Super-heroes have problems*," telling of the new, neurotic characters with constant personal crises. An oft-cited example was Spider-Man having to deal with chronic acne — a scene that reporters kept claiming, wrongly, had appeared in his comic book. This was mentioned so often that Stan Lee — he of the Swiss cheese memory — once asked me, "I don't remember that. Which issue did I do that in?"

Art imitates life but it also frequently imitates what's selling. With so many articles telling us that was the trend, few authors dared give a character superpowers without some sort of offsetting negative. And where it really got out of control was when *X-Men* became the top-selling title. Once upon a time in comics, if you appeared in a neat costume and demonstrated some super-human ability, you were a super-hero.

Now, you're a dirty, loathsome mutant. Being able to do something that the average person can't do means you're different, you're not human, and we all fear and hate you. If Nolan Ryan ever showed up in a Marvel comic book, they'd stone him to death.

I stopped reading *X-Men* and its allied titles years ago. It was because of a story, the plot of which I can't recall because there really wasn't one. (And, no, I don't recall who wrote it, but it wasn't Chris Claremont, who knew better.)

Basically, it was 20-some pages of all these incredibly gifted individuals, some of whom had incredibly neat abilities, alternately whining and raging about their "curse." In scene after scene, they damned the fates that had condemned them to their lives of abnormality.

It was all very boring. And I got the feeling that the writer had an unflattering notion of his readership. He seemed to believe that we, as comic-book fans, would identify with all those maladjusted, aberrant rejects.

I know I didn't. For your sake, I hope you wouldn't, either.

My reaction was — as it is these days about a lot of comics full of angst-ridden heroes — "I couldn't care less about these characters." I don't care about them as human beings because they aren't human beings and don't act like human beings. And I don't care about them as super-heroes because they aren't that, either.

Some of them — including the current incarnations of certain childhood faves — are very unpleasant people. I don't need to buy a comic book to spend time with unpleasant people. I work in television.

Judging from sales figures the last few years, I'm not the only soul who has given up on most super-hero comics — for that reason and also because they've become endlessly repetitive. We need to develop more comics that aren't about super-heroes at all, but we also need to ask ourselves: What is it about a super-hero story that could be relevant to today's audience?

I, of course, don't have the answer. If I did, I'd be writing that comic book instead of this.

But I think it has something to do with embracing, rather than disfiguring, the hero who can do something you and I can't. There was something very primal about the Superman that Siegel and Shuster invented — something that touched, not only their generation, but every one since. It is staggering how many people know and love Superman and the other Big Guns — Batman, Spider-Man, Captain America, *et al*. It is also staggering how few of the people who love those characters buy their comics these days.

Maybe it's because they have no one to root for.

Folks who watch professional sports do so to see super-star athletes. As the founders of the XFL are learning, if you don't have that, people won't watch. Not even if you recruit your cheerleaders from local strip joints.

Audiences go to movies to see movie stars. In the occasional instance where a great film occurs without them, we make the filmmakers into stars and follow their careers.

In the last few years, comic-book companies have tried to make their super-hero comics more exciting by mutilating the characters, removing any grandeur or admirable qualities.

At DC alone, we've seen Aquaman get his hand chopped off and Deadman wither into a corpse. We've seen Batman become as insane as his villains, which is great if I want to read stories where I don't care who wins. We've seen The Flash and Supergirl get killed — and Green Arrow and Green Lantern kill. (Wasn't Hal Jordan chosen to be a Green Lantern because he was fearless and honest? How does *that* link up, premise-wise, with him becoming a cosmic mass murderer?)

These may be great, short-term sales gimmicks — but, if we want to snare some long-term readership, we may have to rethink the whole concept of super-heroes. Here's my first thought ...

We can start by making them super. And heroic might be nice, too.

Mark Evanier gets his mail at 5850 W. 3rd St., #367, Los Angeles, CA 90036. You can read some of his old columns and other stuff online at ***www.evanier.com****.*

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This section features listings for retail comics stores around the world. Traveling comics collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only $3.50 an issue. You can buy this space in increments of 26 or 52 issues, for $91.00 or $182.00 respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock *Comics Buyer's Guide* we'll put your listing in boldface type.

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Contact person: (This will not appear in the listing) _____

Address: _____

City: _____ **State:** _____ **Zip:** _____

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Description: _____

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Description (15 words or less) _____

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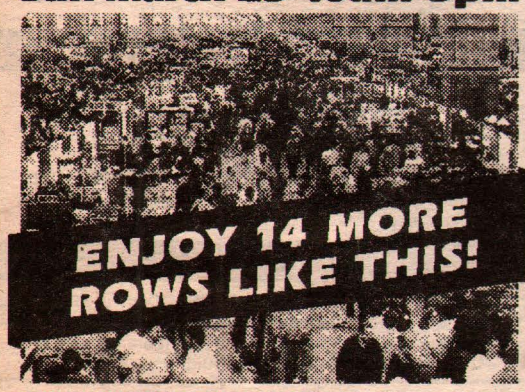

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The Barker 4 g, sp wr; K Nordling-a $5
Blackhawk 23 g, stpl wr&tr, cf loose $40
Coo Coo 30 poor bec f/c art panel Cut out $1
Captain Marvel Jr 92 g but cfm, name Above logo; 52-pgs $9
112 vg-, 3" sp split at top sp $20
Master Comics 114 g+, stpl wr&tr, Capt Marvel jr/Sivana jr-c $12
Capt Marvel Adv 60 coverless $7
Whiz 102 g but logo msg; Commando Yank appearance $12
The World Around Us 9 vg (Ill Story Of Army) May 1959; Disbrow, Ingels, Orlando art $10
The World Around Us 10 vg (Ill Story Of Navy) June 1959 $10
Red Circle 4 cov (4/45) Starr art $5
Teen Humor
Candy 60 fr, lg tear f/c, tape $2
Jonesy 6 fr-g, stpl wr&tr, pc msg BRHC $2
Junior Miss 39 vg-, top ¼" edge shows water damage, store stamp; Kurtzman-a $12
Dolly Dill 1 g, stpl wr&tr, det cov; Frank Sinatra parody $14
Cookie 21 g, sp wr&tr, cf loose $4
Archie 34 g, sp wear $20
Katy Keene 11 g, 1 pg msg $15
Wilbur 29 g, water stain bot spine $7
30 fr, water damg at sp, pencil at logo $3
Other Humor
Muggsy Mouse 14 g+ (Super) $2
Funny Folks 57 fr-g, 2/3 sp split $6
Oswald the Rabbit FC 67 g but cfm $10
Giggle 71 fr, dust shadow right edge $2
Looney Tunes 69 fine $20
70 vg $14
75 gvg $10

Comic-strip Reprint Comics
Joe Palooka 27 fr-g, water damage; 1st app Little Max $4
Barney Google (Toby) 1 g, stpl wr&tr $12
Famous Funnies 62 g, sm stain left edge; pin-ups IFC & b/c, intro Lone Rider and Lightnin', Kirby-a $20
Fritzi Ritz 40 vg $6
Mutt & Jeff 20 fair, lvy sp wr $8
36 vg+, 44 vg+ $18 @
40 g, sp wr, sm pc msg URHC $9
Ace 75 poor because centerfold missing $5
Bringing Up Father 11 (Cupples & Leon) fair, deatached covers, soiling, *scarce* $25
Other great pre-1960 comics
Apache Kid 14 g; Maneely cover $5
Girl Comics 6 g, vert crease, sm tear right edge; Ann Brewster art $6
Two-Gun Kid 7 fair, Canadian ed, cov wr, cfm; Blaze Carson story (#8?) $12
Famous Crimes 9 vg $22
10 g, stpl & sp wr&tr $11
All Famous Police Cases 9 g+, stpl wr&tr; L B Cole cover $9
All True Crime 51 g $7
Cave Girl 11 g, sp wr $40

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80-pg Giant 2 (Jinny Olsen) vg but back/cov msg Elastic Lad origin reprint $25
House of Mystery 255 vg (80pg $1 Giant) $3
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The following are $1 @: Chilling Adv in Sorcery 4 vg, Frank Miller's Ronin Book Two vf, Six-Million Dollar Man 9 f, Freedom Fighters 4, 5, 8 fvf

THE ODDBALL CORNER
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Breezy 8 (April 1955) A Humorama Magazine; 4 pgs Betty Paige, 5 pgs Tempest Storm; VG+ $10
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ACE D-422 The Best From Fantasy & Science-Fiction, 3rd Series (1954) VG+ $3
Avon F-122 The Star Dwellers by J Blish (1961) VG+ $3
Berkley G-163 Worlds of Tomorrow A Derleth, ed (1958) VG+ $3
Signet S1729 The Other Side of the Sky by Arthur C Clarke, VG $3
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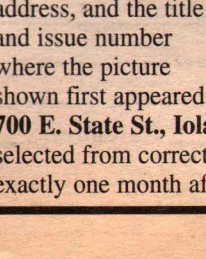
Howard Pyle's Book of Pirates (Harper & Brothers, 1921) HC, 260 pgs, d/j msg, sm stain bottom f/c, great b&w ill & full-color plates; VG $25
Otto of the Silver Hand- written and illustrated by Howard Pyle (Scribners, 1923) HC, 174 pgs, d/j msg; 24 full-page illustrations, VG $25
Captain Blood by Rafael Sabatini with full-color frontispiece by N C Wyeth (Houghton Mifflin, 1922, third impression) HC, 356 pgs, d/j msg; Exc cond $10



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Mystery Comic Contest #127

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AFTER THE VILLAIN, AMIRAGE!
HE AIN'T GONNA MESS WITH US AGAIN. EVER!
THIS MAY NOT BE THE SMARTEST MOVE YOU CAN MAKE, GUYS

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Can you identify the exact comic book in which the picture shown first appeared? If so, you could win a copy of **COMIC BOOK SUPERSTARS!** Simply send a postcard with your name, address, and the title and issue number where the picture shown first appeared, to **CBG Mystery #127, 700 E. State St., Iola, WI 54990.** One winner will be selected from correct entries received by contest's end, exactly one month after this issue's cover date!

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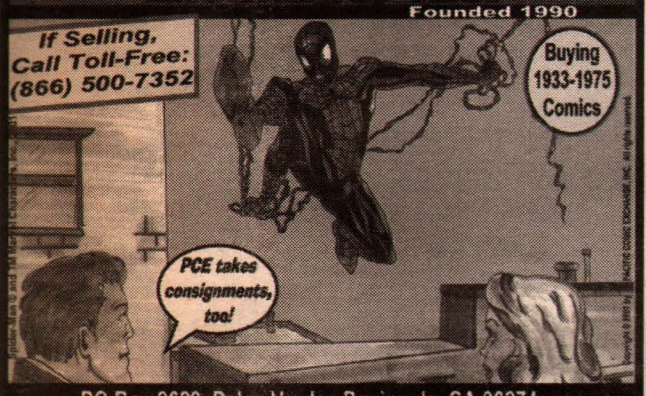

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126 F-VF	14.50	17 VG	14.00	63 VG-F	23.00	33,34,35G-VG	10.00
136 F-VF	13.50	Ringo Kid Western		65 VG	20.00	41 VG-F	17.00
130 F-VF ex very light SS c	6.75	17 F+	28.00	67 G	9.15	39,43 G	6.70
131,133,135, 139 VG	5.40	Rin Tin Tin		71 F+	30.00	44 G+	7.50
134,136,137, 141,142 VF	19.00	FC434 VG-F	35.00	Rod Cameron		56, 48,59, 63 VG	10.00
131,135-137, 140,142 NM	30.00	6 G-VG	8.25	1 Name stamp c in 2 places	104.00	60,64,67G-VG	7.50
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145 VG	4.80	6,9 VF	38.25	4,7 F	54.00	61 VG-F	13.00
133-137,143, 144 VG-F	6.75	9 VG-F	13.75	16,19,15 F	43.00	62 VFexSmSSc	12.50
133,140,141, 144 F	8.00	9 VF-NM	49.00	15,16 VG-F	35.00	62 VF ex lt cr c& cr bc	14.50
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9 F ex SSc	11.00	31 cfm poor	1.80	FC124 G-VG	32.00	71-73,77,80VF	29.00
11,16 VG-F	11.25	33 G-VG	5.50	FC124 VG-F	54.00	77 NMexStBC	29.00
13,14 VF	32.00	Rocky Lane		FC144 VG-F	54.00	72,77,79VF-NM	39.00
14 G	4.50	1 F	291.00	FC153,177 VG	37.00	80 VG-F	10.00
14 VF exSSbc	13.50	1 VG	194.00	FC153 G	18.00	73 VG	8.00
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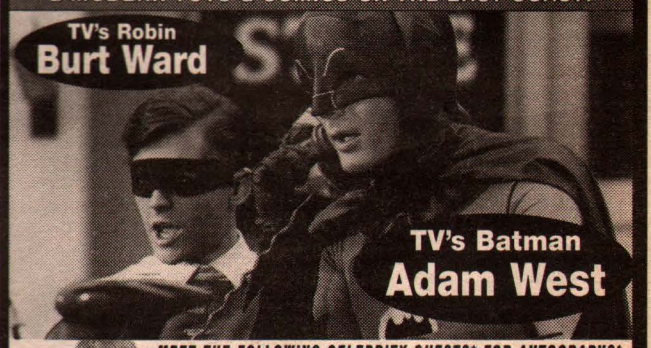

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By Maggie Thompson

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Some readers sneer at Spandex-wearing super-heroines *en masse*, as if there were no differences among them. If you need reassurance that super-women can be portrayed with different degrees of ability, compare recent ***Wonder Woman*** (#164, #165, #166, Jan, Feb, Mar 01, DC, $2.25 @) issues with those that have gone before. If you're trying to keep track of who all the "Wonder" females are — well, hey, the issues will even help you with that, with mini-bios on Wonder Woman, Golden Age Wonder Woman, The "New" Wonder Woman, Troia, and Wonder Girl II in the three issues. But what's of *more* interest — and what has retailers reporting increasing sales — is the new creative team of storyteller and penciller Phil Jimenez, co-scripter J.M. DeMatteis, and inker Andy Lanning. The pages of the "Gods of Gotham" story arc are *packed* with intricately plotted interactions of lots of well-drawn DC women in exciting action.

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HEAVY METAL wanted: Animation cels, backgrounds, props, art portfolios, Taarna items, other unusuals. 800-223-1203. Dave Haveles, Extensive Search, 51 Squaw Rock Rd., Danielson, CT 06239.

WTB: JEFF Jones, Moebius, Corben, Krenkel, EC, UG, Frazetta, Wrightson, Mark Schultz, Hoffman, etc. Original art. JK, Box 25, Red Bank, NJ 07701. 732-946-0851. jfkelly@optonline.net

WINDSOR-SMITH Art wanted: Drawings, illustrations, any interesting items. Robert Pistella, 9000 Ivy Bridge Crossing, Richmond, VA 23236 or e-mail: rjpistella@aol.com

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4420 BOOKS-GENERAL, FOR SALE

MINT IN wrappers: Sassienie's "The Comic Book" w/intro by Jim Shooter. Exquisite cover pics, publisher/creator indexes, Celebrated Cases-Dick Tracy, Golden Age-Batman. John 212-388-1556.

PENDULUM PRESS Classics. Filipino artists. Frankenstein, Treasure Island, Call of Wild, Jekyll-Hyde, VG. Mid-70's. Moby Dick, also. John Pierce, 328 Powhatan, Columbus, OH 43204-1965, jgpierce65@hotmail.com

4421 BOOKS-GENERAL, WANTED

SEDUCTION OF The Innocent, 1st ed. with dust jacket wanted. Please advise re: condition and price. dapp993@aol.com

GRAPHIC NOVELS wanted $5 or under. Pete, PO Box 327, Palenville, NY 12463. 518-678-9556.

4422 COLLECTIBLE CARD GAMES FOR SALE

INTERESTED IN Pokemon or other collectible card games? SCRYE provides the latest news, in-depth strategy articles and the most respected price guide. Special subscription offer: 1 year (8 issues) for only $27.98! That's almost $12 off the cover price! Call 1-800-258-0929 and mention offer ABA35X or visit our website at http://www.scryemag.com

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4430 PAPERBACKS, FOR SALE

VINTAGE PAPERBACKS Sci-Fi Mystery Romance Fiction etc. Choose from 450,000. Send lists. All books $6 postpaid. Gardner's Used Books, 4421 S. Mingo, Tulsa, OK 74146.

PAPER COLLECTORS' Marketplace: Monthly magazine for buyers and sellers of paper collectibles, since 1983. 12 issues, $19.95, sample $2. Box 12803, Scandinavia, WI 54977. http://www.pcmpaper.com

COLLECTIBLE TV, movie tie-ins. Mostly paperbacks, some hardbacks. Many old favorites. D. Mark Simpson, 482 Hudson St, Sault Ste. Marie, Ontario, Canada, P6C 3P5. Narf.

4431 PAPERBACKS, WANTED

DAN DECARLO by Mary Smith wanted. Also Liberty Laughs Out Loud by Lawrence Lariar. Will pay $100 each. Write: Bill Bush, PO Box 61868, Houston, TX 77208-1868.

4440 PULPS, FOR SALE

PULP PAINTINGS, New art, old style. Spider, Doc Savage, Amazing, Lone Ranger, Tarzan, Shadow, Gunfighter. Ed Lancaster, 3364 Kathy Dr., Pittsburgh, PA 15204.

4441 PULPS, WANTED

WEIRD TALES pre-1940 wanted. Astounding Science Fiction after 1938, all horror stories, Operator #5, Spider. Steve, 16830 Barrington Ct., Granger, IN 46530. 219-272-1310.

PULPS WANTED. Coverless/ reading condition only. No romance. Also, high adventure/ pulp review, Zines (Pulp Vault, etc). Gary Skinner, 2991 Courtright Rd, Columbus, OH 43232.

BUYING PULPS, Digests. All titles, SF, Hero, Detective, Sports, Mystery, Western, Romance. Any condition. Mike Robertson, PO Box 372, Maple Valley, WA 98038. E-mail: MRobert722@aol.com

4450 MAGAZINES, FOR SALE

INTERESTED IN comics? COMICS BUYER'S GUIDE provides news and information every week to comic book readers and collectors. Special subscription offer: 14 weekly issues of CBG for only $9.98! Call 1-800-258-0929 and mention offer ABA35U or visit our website at http://www.comicsbuyersguide.com

ADULT CATALOG #3: Playboy (celebrities alphabetized), books, magazines, videos, B&D. Send age, $2 (refundable): Polwort, POB 5152, St. Louis, MO 63139.

GIRLIE CARTOONS, sex object essays in RC Harvey's book: "Not Just Another Pretty Face." SASE to: RCH, 2701 Maplewood, Champaign, IL 61821.

#1 "BEST From Playboy" (first 10 years) VG, features Jayne Mansfield (16-pgs) $200. C.E. (Buddy) Cantrell, 11266 132nd Ave. NE, Redmond, WA 98052. 425-822-5579, leave message.

NATIONAL LAMPOON Laugh-In, Mad, more. SASE. Mike, 1233 N. Laurel Ave. #117, Los Angeles, CA 90046. 323-654-6505.

SEAN CONNERY Rolling Stone 1983 profile by Loder. XInt! $15 NM. Jeff Gelb, R&R, 10100 Santa Monica Blvd, Los Angeles, CA 90067.

COMIC BOOK Marketplace for sale. All Uncirculated Mint #5 $50. 6-9-10, 11, 13-14, $30 each. #21 $50. Jim at 920-426-4781 after 5pm CST or e-mail: jimv@barrinc.com

EPIC ILLUSTRATED 1-18 for sale. NM $4 each or $65 ppd. for all. Pete, PO Box 327 Palenville, NY 12463. 518-678-9556.

4451 MAGAZINES, WANTED

NATURALIST (NUDIST) material wanted. Buying non-airbrushed mags., books, etc. Send lists with issue numbers, years, and conditions. S. Dowdy, 5120 N. Spring, Roanoke, VA 24019.

COMIC BOOK artist special, Timm cover. Ph/Fax: 262-965-4664, CST. E-mail: maxxcatt50@hotmail.com

PREVIEWS CATALOGS wanted: March 1999 through February 2000, Vol. IX #3 through Vol. X #2. E-mail: spyboycwt@aol.com

BACK ISSUES Dennis Druktenis Publications wanted: Scary Monsters, etc. Got 'em? Write: Charles Roth, #1E, 3415 Colden Aven., Bronx, NY 10469-3733. Reasonble please.

SCARY MONSTERS, Monster Memories back issues WTD. Have a bunch you're looking to sell? Write: Charles Roth, #1E, 3415 Colden Ave, Bronx, NY 10469-3733.

PLANET OF the Apes magazine by Marvel wanted. I need issues #4, 6, 15, 16, 23 in VG condition or better. Marc 916-721-4005.

THE BOUNTYHUNTERS are glad to take a shot at finding a comic for you. We will hunt them down. Call and leave message. 540-344-6217.

4453 SCIENCE FICTION, WANTED

FANTASY, HORROR, Mystery, Pulp reprints, Suspense, Thriller, etc. Paperbacks, hard covers, pulps, digests, magazines, Fanzines, etc. BLBS, comics-related. JS, 1500 Main Ave., Kaukauna, WI 54130.

PHILIP K Dick Society newsletters interview, stories, articles, etc. Don Walsh, 323 Buchanan St., Alexandria, VA 22314-2105. 703-548-5742.

4600 REPRINTS, FOR SALE

EC REPRINTS, Golden Age reprints (Good Girl Quarterly), Mystery Men! Send wants. Reprints are cheap! John Geoghegan, 10250 E Mountainview #112, Scottsdale, AZ 85258.

EC ANNUALS: Two Fisted Tales #1-4. Tales From Crypt #1-5. Shock Suspense Stories #1-4. Weird Science #1-4. Weird Fantasy #1-4. $6 each. James 770-428-8288.

4601 REPRINTS, WANTED

DICK TRACY Blackthrone weeklies, Need: 31, 32, 36, 62, 63, 69, 71, paying $5 each. John Bauserman, 3621B Saint Johns Court, Wilmington, NC 28403, 910-397-0234.

4630 TRADING CARDS FOR SALE

STAR TREK, Star Wars, Babylon 5 autographed in person photos for sale. Also autographed trading factory cards. 254-634-4902. David Curtis, 1806 Sycamore, Killeen, TX 76543.

1,000'S OF cards from last 20 years for sale. DC, Marvel, misc. Sell very cheap. Getting rid of. Charles Johnson, 741 1st Ave., Gibbon, MN 55335.

X-MEN THE Movie trading cards. 72-card set only $12 ppd. Also chrome inserts, autograph cards, Hugh Jackman available. Serge Fidlon, 6245 Wynne Ave., Tarzana, CA 91335.

1000'S OF Sports cards 1955 to 1995: Singles, sets, unopened boxes. will trade for 1975 or earlier comic books. For info call Guy Rose: 804-796-4903.

CHESS, CHESS: I'll trade you sports cards for comics with Chess cover. The Chess Man: Ray Alexis, 608 Emery St, Longmont, CO 80501. Thank you.

COMIC IMAGES' Hildebrandt Sep/Tog sets $25, Magnachrome sets $40, Robin Hood sets $30, Medallion card $23. Singles available! Fred Kotsabogan, POB 5156, L.I.C., NY 11105-5156.

4631 TRADING CARDS WANTED

BATTLESHIP GUM or American G-Men cards wanted. Brian Boggs 313-336-4053.

X-MEN FLIP Cards 1, 2, 5, 6, 7, 9, 13-19, 34-39. Louis Bosse, 1120 Aurora, Muskegon, MI 49442-5932.

4651 OLDTIME RADIO, WANTED

WANT CURLY Bradley singing songs. He was Tom Mix on radio and on Club Matinee, Chicago, in early 40's. Bob Stillwell, 574 Abbey Place, Zanesville, OH 43701. 740-453-6754.

4660 MISCELLANEOUS, FOR SALE

SPORTS CARDS & memorabilia collectors: Buy and sell with the biggest and best collectors in the world. Place your classified ad in Sports Collectors Digest. 40,000 weekly readers. The hobby's oldest, most respected magazine. We are the "bible" of the industry. Bonus: Your classified ad also goes up on the Internet at no additional charge! Call today: 800-942-0673.

FREE COMICS with every purchase! Send for my free list of comics, figures, and beanies for sale, and receive my wantlist, a free comic, and other goodies! I buy, sell, and trade. Need Marvel Universe Handbook tpb's badly! Order at least one comic and receive another free! Order five or more, get two per five! Midyett, 6729 Schroeder Rd, #9, Madison, WI 53711.

TV SHOW glossies, lobby cards, Sunday comic strips, movie posters, comic books, books, postcards, misc. paper. Joe Garland, PO Box 670, Vista, CA 92085-0670.

ALL-STAR COMICS Revue, 1977, VF, $9. Jim Harmon's Nostalgia catalog, VG $8. 1980 Tolkien calendar, VG $4. John Pierce, 328 Powhatan, Columbus, OH 43204-1965, jgpierce65@hotmail.com

VIDEOS:JLA Pilot, Knights of Justice, Zorro the Avenger, Three Swords of Zorro, $8@, all for $30. John Pierce, 328 Powhatan, Columbus, OH 43204-1965, jgpierce65@hotmail.com

BURROUGHS PAINTINGS. Tarzan, Carson, Cartier, Thaaks, White Apes, Swordsmen. Professional 16"x20" color. Ed Lancaster, 3364 Kathy Dr, Pittsburgh, PA 15204.

PAPER COLLECTORS' Marketplace: Monthly magazine for buyers and sellers of paper collectibles since 1983. 12 issues, $19.95, sample $2. Box 12803, Scandinavia, WI 54977. http://www.pcmpaper.com

'54 TUROK single issues. '62 Mars Attacks cards $15-$20 each. '94 Mars Attacks Archives 1st day cards $5 each. 618-398-2673.

THE ARCHIES. Five albums plus lead singers solo album. Two 90 minute audio tapes $12 postpaid. Doug Simross, 2642 Swans Rd. NE, Newark, OH 43055.

4660 MISCELLANEOUS, FOR SALE

BANANA SPLITS Kaptain Kool/Kongs, Harlem Globetrotters, Hardy Boys. Three audio tapes, $15 postpaid. Send to: Doug Simross, 2642 Swans Rd. NE, Newark, OH 43055.

SUPERMAN PEP Pin $20, Casper, Beezie, Cindy, Corky, Herby, Mac, Spud, Toots, $15 each. All NM/M. John Bragg, 626 Pierce St., Sandusky, OH 44870, 419-625-4929.

4661 MISCELLANEOUS, WANTED

WKRP IN Cincinatti not off TNN currently playing on the comedy channel in Canada. All replies e-mail: mydogpeabody@earthlink.net or Joe Guenther, 3 Kim Valley Rd, Yardville, NJ 08620.

WANTED TESTORS large scale SR71, B2 Bomber, U2 Spyplane. Aurora b/u Penguin. AMT Interplanetary UFO in box. POTA Horse & Stallion b/u, Spidey 60's model b/u. 313-834-6050.

GREEN LANTERN rings: Still buying all types of GL rings. Sell me what you have, get some cash! E-mail: P1252MKB@aol.com

FOOTBALL MEMORABILIA wanted. WFL, USFL, WLAF, Arena, XFL. Jerseys pennants, media guides, programs, cards. Rick Salierno, PO Box 1606, Bloomfield, NJ 07003.

MUSIC WANTED: 80's to early 90's singles on the "Sub-Pop" label. E-mail: raygun2279@hotmail.com

THE PLEASURE Seekers, Moving Target (Linda Blair), Fireball: 500 VHS movies. Excellent quality in original boxes. Biff Smith, 1344 W. Flower, Phoenix, AZ 85013. zebiff@hotmail.com

FRANKLIN MINT items, Star Trek, Die-Cast cars, porcelain statues, pewter pieces, advertisements. Also Danbury Mint. Jim Crane, 15 Clemson Ct., Newark, DE 19711. 302-738-6031.

4661 MISCELLANEOUS, WANTED

VIDEOTAPE TRADERS Wanted. Varied interests. William E. Wright III, 1273 Waimano Home, Pearl City, HI 96782-2130.

SILENT FILMS in 16mm Kodascope, please. Gil O'Gara, Box 36172, Des Moines, IA 50315. 515-287-0404.

OH MY brain hurts for Monty Python stuff. If you have stuff on theses chaps please call: Steven Silva, 2211 Sylvan Ct., Kissimmee, FL 34746. 407-343-1480.

4700 NOVELTIES, TOYS, GAMES FOR SALE

ARE YOU a toy collector? TOY SHOP provides the latest toy news, in-depth features and an active buy and sell toy marketplace. Special subscription offer: 13 issues (bi-weekly) for only $15.98! That's almost $36 off the cover price! Call 1-800-258-0929 and mention offer ABA35V or visit our website at http://www.toyshopmag.com

INTERESTED in Hot Wheels cars & models? TOY CARS & MODELS provides the latest news and information on Hot Wheels and new die cast cars & models. Special subscription offer: 12 issues (monthly) for only $21.98! That's $32 off the cover price! Call 1-800-258-0929 and mention offer ABA35W or visit our website at http://www.toycarsmag.com

STAR WARS Episode I gold Yoda redemption cans $10/ea. Empty, still sealed cans. 2/$15, 3/$20, 5/$25. $3 postage. Pete Iorillo, 1171 Pomona, Cleveland, OH 44121.

WOMAN OF Bond Action figures. Three different 007 woman figures for $30. Send to: Steve Tafunik, POB 43, Valrico, FL 33595. E-mail: sstcmx@aol.com

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MERC: FANTASY Games Unlimited 1980's Mint counter insurgency modern Soldier of Fortune game. $12, $3 P/H. Gernert, SHV, 2110 Payne St. #011, Louisville, KY 40206.

MAJOR MATT Mason toys for sale. Very nice collection. Contact: Jim Seeber, 3420 Rork Rd., Hastings, MI 49058. 616-948-9806. Thank You.

4701 NOVELTIES, TOYS, GAMES WANTED

$1 EACH for Bowen mini busts; Hulk, Thor, Antman, Lyclops, Ironman, Deadpool. jyowell@mail.win.org 636-240-6989. Also buying Bowen statues.

4900 NEWSPAPER STRIPS, FOR SALE

GIANT FREE catalog. Phone/ fax: 510-666-0732. Starland Strips, 1563 Solano PMB #155, Berkeley, CA 94707-2116.

"FUNNIES PAPER" Olde comic strips fanzine, bi-monthly. Have fun again! Sample issue #45, send $6 to: Don Cook, PO Box 33615, Decatur, GA 30033.

4901 NEWSPAPER STRIPS, WANTED

BUYING COLLECTIONS Phone/ Fax 510-666-0732. Starland Strips, 1563 Solano PMB #155, Berkeley, CA 94707-2116.

TARZAN SUNDAYS by Russ Manning wanted. SASE for complete comic book/ strip sales/want lists. Thanks. Todd Goldberg, 215 Holmecrest Rd, Jenkintown, PA 19046.

4902 VIDEOS FOR SALE

FANTASTIC FOUR 1960s Hanna-Barbera, 18 episodes on 4 tapes in custom boxes, $44 ppd for all 4. Tom Kelly, PO Box 97, Eastanollee, GA 30538.

SPACE GHOST/DINOBOY entire 1960s run. 4 tapes on SP in custom boxes. $44 ppd for all 4. Tom Kelly, PO Box 97, Eastanollee, GA 30538.

HERCULOIDS 1960S 35 episodes on 3 tapes on SP in custom boxes, $34 ppd. for all 3. Tom Kelly, PO Box 97, Eastanollee, GA 30538.

TAPE OF The Arabian Knights 12 episodes from Banana Splits Show in a custom box $12 ppd. Tom, PO Box 97, Eastanollee, GA 30538. shazam@alltel.net

MOVIE SERIALS Zorro Rides Again, Zorro's Fightin' Legion, 165 min. digitally remastered NM $8 ea. Hecotr M. Rambla, 712W 176th St #5E, New York, NY 10033-7501.

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EVENTS
(From Page 34)

atre Inc., PO Box 23, Rutherford, NJ 07070.

May 4-6 NJ, East Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, Beanie Baby & Collectible Toy Show, Brunswick Square Mall. 755 Rt. 18, SH: mall hrs., T: 60-8', F: $165.-$185. for 1, $320.-$360. for 2, $460.-$520. for 3, A: free. F & B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10312. PH: 718-967-9172 or 667-9588.

May 6 NJ, Wayne. Comic Books & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 100-6',F: $20., A: free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

May 6 NJ, Runnemede. Atomic Generation Collectibles Convention, Holiday Inn. NJ Tpke. Exit 3, SH: 10am-4pm, A: $6., $3. under 18. Atomic Generation, 11 Randolph Ln., Sicklerville, NJ 08081. PH: 856-740-3990.

Jun 3 NJ, Wayne. Comic Books & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 100-6',F: $20., A: free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

Jun 17 NJ, Bordentown. Comic Book & Collectibles Show, Armory. Rt. 206 off Exit 7 of NJ Tpke., SH: 9:30am-3:30pm, A: $2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Jul 1 NJ, Wayne. Comic Books & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 100-6',F: $20., A: free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

Jul 6-8 NJ, Wildwood. Comic Book, Toy & Beanie Baby Expo, Convention Ctr. On the Boardwalk at Burk Ave., SH: Fri. 5pm-10pm, Sat. 12noon-10pm, Sun. 11am-5pm, A: free. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Jul 27-29 NJ, Freehold. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F & B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Aug 5 NJ, Wayne. Comic Books & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 100-6',F: $20., A: free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

Aug 10-12 NJ, Rockaway. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Townsquare Mall. Rt. 80 & Mount Hope Ave., SH: mall hours, T: 100-8', F: $150.-$175. for 1, $290.-$340. for 2, $405.-$490. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10312. PH: 718-667-9588 or 967-9172.

Aug 17-19 NJ, Wildwood. Comic Book, Toy & Beanie Baby Expo, Convention Ctr. On the Boardwalk at Burk Ave., SH: Fri. 5pm-10pm, Sat. 12noon-10pm, Sun. 11am-5pm, A: free. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Aug 24-26 NJ, East Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, Beanie Baby & Collectible Toy Show, Brunswick Square Mall. 755 Rt. 18, SH: mall hrs., T: 60-8', F: $165.-$185. for 1, $320.-$360. for 2, $460.-$520. for 3, A: free. F & B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10312. PH: 718-967-9172 or 667-9588.

Sep 2 NJ, Wayne. Comic Books & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 100-6',F: $20., A: free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

NEW MEXICO

Aug 24-26 NM, Albuquerque. Bubonicon 33 Show, Howard Johnson East. I-40 & Eubank NE. NMSF Conference, PO Box 37257, Albuquerque, NM 87176. PH: 505-266-8905, 232-2892 or 550-6704 dealers.

NEW YORK

Mar 17 NY, Sayville. Comic Book, Action Figures & Non-Sports Show, Attias Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 20, A: free. Paul DeCarlo, PH: 631-289-7398.

Mar 18 NY, Brooklyn. Comic Book & Collectible Show, Temple Hillel of Flatlands. 2164 Ralph Ave., SH: 10am-5pm, T: 50, F: $45., A: free. Charles or Jeffrey Cerrito, PH: 718-449-2375.

Apr 7 NY, Sayville. Comic Book, Action Figures & Non-Sports Show, Attias Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 20, A: free. Paul DeCarlo, PH: 631-289-7398.

Apr 21 NY, Sayville. Comic Book, Action Figures & Non-Sports Show, Attias Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 20, A: free. Paul DeCarlo, PH: 631-289-7398.

Apr 29 NY, Brooklyn. Comic Book & Collectible Show, Temple Hillel of Flatlands. 2164 Ralph Ave., SH: 10am-5pm, T: 50, F: $45., A: free. Charles or Jeffrey Cerrito, PH: 718-449-2375.

May 5 NY, Sayville. Comic Book, Action Figures & Non-Sports Show, Attias Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 20, A: free. Paul DeCarlo, PH: 631-289-7398.

May 19 NY, Sayville. Comic Book, Action Figures & Non-Sports Show, Attias Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 20, A: free. Paul DeCarlo, PH: 631-289-7398.

Jun 10 NY, Brooklyn. Comic Book & Collectible Show, Temple Hillel of Flatlands. 2164 Ralph Ave., SH: 10am-5pm, T: 50, F: $45., A: free. Charles or Jeffrey Cerrito, PH: 718-449-2375.

Jun 24 NY, Brooklyn. Comic Book & Collectible Show, Temple Hillel of Flatlands. 2164 Ralph Ave., SH: 10am-5pm, T: 50, F: $45., A: free. Charles or Jeffrey Cerrito, PH: 718-449-2375.

Jun 30-Jul 1 NY, West Hempstead. 3rd Annual NE SUPERCON 2001, Island Garden. T: 89, A: $14. 1 day, $25. wknd. (pre-reg. only). Celebrity Entertainment Corp., PO Box 266, Malverne, NY 11565. PH: 516-564-1058.

Jul 7 NY, New York City. Big Apple Comic Book, Art & Toy Convention, St. Paul Church. Columbus (9th) Ave. & 60th St., SH: 10am-7pm, A: $6. PH: 718-326-2713.

Sep 14-15 NY, New York City. Big Apple Comic Book, Art & Toy Convention, St. Paul Church. Columbus (9th) Ave. & 60th St., SH: Fri. 12noon-8pm, Sat. 10am-7pm, A: $6. PH: 718-326-2713.

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for the time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

***Attention Show promoters:* Please check your listings and send any additions, corrections, and future listings to: *CBG* Convention Calendar, Attn: Mary McCarville, 700 E. State St., Iola, WI 54990. You can also fax them to Mary's attention at (715) 445-4087. Thank you.**

NORTH CAROLINA

Mar 16-18 NC, Greensboro. StellarCon, Marriott. 304 N. Greene St., SH: Fri. 5pm-1am, Sat. 9am-1am, Sun. 9am-6pm, A: $30. (wkend.). PH: 336-334-3159.

Apr 6-8 NC, Hickory. Comic Book, Sports Card, Records, Toys, Beanie Babies & More Show, Valley Hills Mall. I-40 Exit 126, SH: Fri.-Sat. 10am-9pm, Sun. 1pm-6pm, T: 125, F: $85., A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029.

May 20 NC, Raleigh. Comics Con, Four Points Sheraton. 4501 Creedmoor Rd., SH: 10am-4pm, T: 24, F: $70., A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

Aug 26 NC, Raleigh. Comics Con, Four Points Sheraton. 4501 Creedmoor Rd., SH: 10am-4pm, T: 24, F: $70., A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

OHIO

Mar 18 OH, Youngstown. Warren-Youngstown Comic Con, Holiday Inn Metroplex. I-80 & Rt. 193 Exit 229, Belmont Ave., SH: 10am-4pm, T: 28-8', F: $50., A: $2., age 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Mar 18 OH, Cleveland-Richfield. Saturday's Child Comic Book Show & Nostalgiafest, Holiday Inn. On OH Rt. 21 (4742 Brecksville Rd.), just S. of OH Tpke. Exit 11, SH: 11am-4pm, T: 60-6', F: $50., A: $2. Joe Tricarichi, 2520 Ashurst Rd., Cleveland, OH 44118. PH: 216-932-8596.

Apr 1 OH, Marietta-Parkersburg. Comic Book Convention, Holiday Inn. I-77 at Exit 176 (Rt. 50), SH: 10am-4pm, T: 34-6', F: $45. for 1, $110. for 3, A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Apr 22 OH, Mansfield. Comic Book, Toys & Collectible Show, Richland Co. Fairgrounds. Trimble Rd. Exit off US Rt. 30, SH: 10am-4pm, T: 140-160. Kevin Spore, PO Box 9014, Lexington, OH 44904. PH: 419-756-3904 or Tim Babcock, PH: 419-884-3253.

May 6 OH, Canton. Comic Book & Sci-Fi Conv., Four Points-Sheraton Inn. I-77 Exit 109 (Everhard Rd.), SH: 10am-4pm, T: 28-8', F: $50., A: $2., age 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Jun 3 OH, Cleveland. Comic Book & Sci-Fi Conv., Knight's Party Ctr. 29101 Euclid Ave., SH: 10am-4pm, T: 34-8', F: $50., A: $2., age 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Aug 19 OH, Mansfield. Comic Book, Toys & Collectible Show, Richland Co. Fairgrounds. Trimble Rd. Exit off US Rt. 30, SH: 10am-4pm, T: 140-160. Kevin Spore, PO Box 9014, Lexington, OH 44904. PH: 419-756-3904 or Tim Babcock, PH: 419-884-3253.

PENNSYLVANIA

Mar 18 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (Exit 15 off I-95 or Exit 46 off I-76), SH: 10am-4pm, T: 48-6', F: $65. for 1, $125. for 2, A: $3. Derek Woywood, 10 Chelsea Cir., Clementon, NJ 08021. PH: 856-782-0817.

Mar 25 PA, Butler. Comic Book & Collectibles Show, Mall. 400 Butler Mall, SH: 10am-4pm, F: $50. for 1, $30. ea. add'l., A: free. NDC, Todd McDevitt, 20550 Rt. 19 Unit 20, Cranberry Township, PA 16066. PH: 724-776-0433, FAX: 724-776-1423 or Chris Robinson, PH: 724-282-5283.

Apr 1 PA, Harrisburg. Comic Con, Holiday Inn & Conf. Ctr. I-83 Exit 18A, SH: 10am-4pm, A: $3. Janet & John Rodemaker, 2012 Kensington St., Harrisburg, PA 17104. PH: 717-234-2069 or 238-4671.

Apr 22 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (Exit 15 off I-95 or Exit 46 off I-76), SH: 10am-4pm, T: 48-6', F: $65. for 1, $125. for 2, A: $3. Derek Woywood, 10 Chelsea Cir., Clementon, NJ 08021. PH: 856-782-0817.

May 5-6 PA, Pittsburgh. Comic Book & Toy Convention, Monroeville Mall, Expo Mart. Bus. Rt. 22, Exit 6, PA Tpke., SH: 10am-4pm, T: 400-6', F: $55., A: $5., $3. kids under 12. V Crispin, 524 Rear Weldon St., Latrobe, PA 15650. PH: 724-537-5574.

May 19-20 PA, Philadelphia. Spring Comic Book, Toy & Sports Card Show, NE Philadelphia Nat'l. Guard Armory. Roosevelt Blvd. & Southampton Rd., SH: 10am-5pm, T: 100, F: $135. for 1, $250. for 2, A: free. Eric or Neil Poppel, PH: 215-579-0731.

May 27 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (Exit 15 off I-95 or Exit 46 off I-76), SH: 10am-4pm, T: 48-6', F: $65. for 1, $125. for 2, A: $3. Derek Woywood, 10 Chelsea Cir., Clementon, NJ 08021. PH: 856-782-0817.

Jun 14-17 PA, Pittsburgh. 3rd Annual Garfield Gathering 2001, Airport Marriott. F: $20. for 1, $10. ea. add'l., A: free. Janice Bunch, 1717 Black Hills Rd., Boswell, PA 15531. PH: 724-334-9230 ext. 577.

Jun 24 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (Exit 15 off I-95 or Exit 46 off I-76), SH: 10am-4pm, T: 48-6', F: $65. for 1, $125. for 2, A: $3. Derek Woywood, 10 Chelsea Cir., Clementon, NJ 08021. PH: 856-782-0817.

SOUTH CAROLINA

Apr 28 SC, Greenville. Spring Comic Book & Sports Card Show, Comfort Inn. I-85 Exit 46C & Mauldin Rd., SH: 10am-4pm, T: 30, F: $40., A: $1. Tom or Bob Waldrop, PH: 864-244-7424 or 963-9185.

TENNESSEE

Apr 27-29 TN, Morristown. Comic Book, Sports Card & NASCAR Show, College Square Mall. 2550 E. Morris Blvd., SH: mall hours, T: 50-8', F: $95., A: free. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386 or 581-3041.

Apr 29 TN, Nashville. Comic Books, Toys & Collectibles Show, Days Inn Airport. Briley Pkwy., SH: 9am-4pm, A: $2. PH: 615-883-9096.

Jul 27-29 TN, Clarksville. GAMEFEST, Action Sports Ctr. 625 Cola Dr., SH: Fri. 4pm-9pm, Sat. 9am-6pm, Sun. 10am-5pm, F: $150., A: $20. (pre-reg.). Advantage Conv. Serv., Larry Ice, PO Box 718, Antwerp, OH 45813. PH: 877-977-GAME.

TEXAS

Apr 7-8 TX, Killeen. Comic Book, Sports Card & Toy Show, Ramada Inn. 1100 S. Fort Hood St., SH: 10am-5pm, T: 40, F: $50., A: $1. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682.

Jun 1-3 TX, Dallas. Project A-Kon 2001, Sheraton Park Central & Westin Park Central. Coit & I-635. / A-Kon, 3352 Broadway Blvd. PMB 470, Garland, TX 75043.

Jun 30-Jul 1 TX, Austin. Collectors Expo, Crockett Ctr. 6301 Hwy. 290 E., SH: Sat. 9am-6pm, Sun. 10am-4pm, A: $3. good for 2 days, under 12 free. Sally Wallace, 6702 Lexington Rd., Austin, TX 78757. PH: 512-454-9882.

VIRGINIA

Mar 31-Apr 1 VA, Virginia Beach. Comic Book Collector's Mart, Pembroke Mall. Independence & Virginia Beach Blvd., SH: Sat. 12noon-9pm, Sun. 12noon-6pm, T: 60, F: $120., A: free. Comic Chest, Donald A. Sapp, 928 Diamond Springs Rd., Virginia Beach, VA 23455. PH: 757-490-2367.

Apr 22 VA, Richmond. Chesterfield Comic Book Collectors Spring Show, Holiday Inn SE. Bells Rd., Exit 69 off of I-95, SH: 10am-4pm, T: 30, F: $55., A: $2. Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903.

Jul 28 VA, Salem. 4th Annual Vintage Comics & Collectibles Show, Civic Ctr. 1000 Boulevard, SH: 10am-5pm, T: 40-8', F: $50., A: $2., under 12 free. Alum Ridge Industries, Roger Mannon, 623 Harris Hollow Rd. SW, Floyd, VA 24091. PH: 540-789-7056 or 745-2127.

Aug 17-19 VA, Richmond. GAMEFEST, Raceway Complex. 600 E. Laburmun Ave., SH: Fri. 4pm-9pm, Sat. 9am-6pm, Sun. 10am-5pm, F: $150., A: $20. (pre-reg.). Advantage Conv. Serv., Larry Ice, PO Box 718, Antwerp, OH 45813. PH: 877-977-GAME.

WEST VIRGINIA

Apr 1 WV, Parkersburg. Marietta-Parkersburg Comic Book & Sci-Fi Conv., Holiday Inn. I-77 at Exit 176 (Rt. 50), SH: 10am-4pm, T: 34-6', F: $45. for 1, $110. for 3, A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

WISCONSIN

Apr 1 WI, West Allis. Comic Book, Action Figure, Sci-Fi & Gaming Cards Collectibles Show, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm, A: $1. Clay Dietl, PH: 414-328-3675.

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COMICS BUYER'S GUIDE

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4121 Classic, Wanted
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4123 Comic Collections, Wanted
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4131 DC, Wanted
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4151 Disney, Wanted
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4181 Foreign, Wanted
4190 Harvey, For Sale
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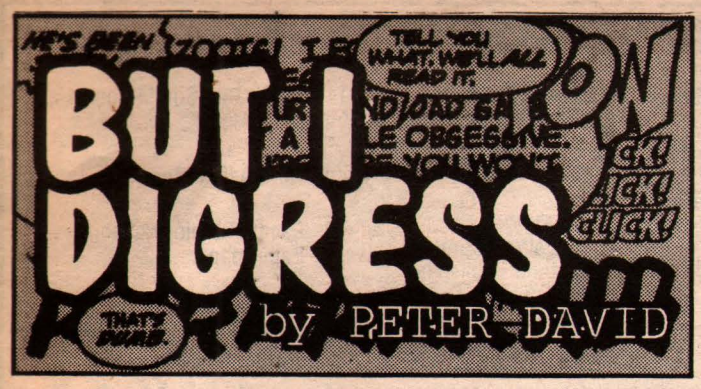

Slashing away at Slashback

Before we continue with retailer feedback regarding Marvel's (possibly aborted) Slashback program, this just in:

Now Appearing

[Editor's Note: Send items for this feature to ***Now Appearing****, c/o* ***Comics Buyer's Guide****, 700 E. State St., Iola, Wis. 54990, fax it (again c/o* ***CBG****) to (715) 445-4087, or e-mail it to* ***cbgnews@krause.com****.]*

March 10

Peter Bagge (*Hate, Junior*) and **Johnny Ryan** (*Angry Youth Comics*) at Zanadu Comics, 1923 Third Ave., Seattle, **Washington** from 1 to 3 p.m.

Shiri Appleby, Nick Wechsler, Emilie de Ravin, and **William Sadler** (actors from *Roswell*) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101. Call (805) 963-2168 for times.

March 11

Keith R.A. DeCandido (*Star Trek: The Next Generation, Buffy the Vampire Slayer: The Xander Years* Vol. 1, and *Spider-Man: Venom's Wrath* writer) at Barnes & Noble, 869 Rt. 1 S. (at Rt. 130), North Brunswick, **New Jersey** from 1 to 3:30 p.m.

March 14

Billy Gunn (WWF wrestler) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101. Call (805) 963-2168 for times.

March 17

Kristine McKenna (*Book of Changes*) at Dutton's Brentwood Bookstore, 11975 San Vicente Blvd., Los Angeles, **California**, beginning at 2 p.m.

March 24

Colleen Doran (*A Distant Soil*) at the Virginia Festival of the Book, Omni Hotel, Charlottesville, **Virginia** from 8 a.m. to 5 p.m.

Dan DeCarlo, creator — let me repeat that word, *creator* — of "Josie and the Pussycats," soon to be a film for which he'll likely get nothing, has been hospitalized with triple pneumonia. I'd never even *heard* of triple pneumonia before this. The address for cards (do *not* send flowers, I've been told) is Soundshore Medical Center, 16 Guion Place, Room 514, New Rochelle, NY 10802.

One of Dan's close friends opined, "I can't help but think all the stress of the *Archie* business has helped weaken him."

Hear that, Archie guys? You may have helped put an old man in the hospital, rather than give him a share of the money you've got from his creation. Feeling proud? Feeling tough? Typical day at the offices of those fun providers of harmless Riverdale antics.

With the above example in this column of how a publisher has managed to endear itself to its public, let's move on to Marvel and its ongoing love affair/dance of death with comic-book retailers.

I will also make mention, before we go on, that, yes, despite what I said a couple weeks back, *Captain Marvel* is, indeed, $2.50 rather than $2.25. Which undercuts the retailer assertion that a one-month price cut of a mere 25¢ won't be noticed, because now we're talking a cut of a *less*-mere 50¢. Would *that* register on customer radar? Hard to say. Let's see what the retailers have to say. I will note that letters may be edited for space, profanity, or sadistic whim on my part.

Let's start with Chris Erbele at — you've gotta love this name — Wildpig Comics in Central New Jersey:

I am very much in favor of the Slashback program, not to mention *any* initiative that makes an effort to draw new readers to worthwhile titles. Considering the seemingly endless ascent of comic-book prices (which only discourages new, younger readers from participating in the hobby), Marvel, or any company, should be encouraged to do whatever it can to relieve pressure on the consumer's wallet.

While the incentive passed on to me is appreciated, the fact that Marvel acknowledges the need to encourage a growing readership, especially for its superior titles, is far *more* important. That being said, any store worth its salt makes every effort to give discounts to its regular customers, regardless of the cover price. Nobody "needs" comic books, so any retailer who doesn't make every effort to cut a break to regular customers is only contributing to the decline in this industry. A solid reservation system, replete with discounts, is essential to any good comic-book store.

Then there's the comments from Ray at Comics Galore in the heart of Chicagoland:

I would be one of the retailers who would be pro-Slashback program. I was very surprised to hear that the polled retailers opposed the program so much. I had no problem with the lower cover price. I think the program could have been a positive tool, if Marvel ran it properly. Marvel's promotion for this program was nonexistent. No promo posters, no header cards, and, at least as far as I know, no ads in the comics. 99% of my customers had no idea of the Slashback program until I told them about it or until they saw the signs that I *personally* made about the $1.99 *Hulk* and *Avengers* issues.

I do think Marvel is unfairly blaming retailers for the death of this program.

David Seigler at Ground Zero Comics in Texas writes:

Any attempt to get more comics in front of people is a good thing. (Duh!) While I actually like either method (Slashback program *vs.* an increased discount), I probably prefer the Slashback. If I am given an increased discount, I will probably not pass it on to the consumer, but rather take the extra profit and apply it to taking a chance on *other* titles. In my past experience, offering an extra discount on certain issues to customers has not worked very well.

For a number of years, I had a "Comic Book of the Week" program here, where I drastically discounted the price on comics that I felt needed a push. It simply didn't work for me. For the most part, few extra people picked up the issue and it didn't justify my expense. I face a smaller version of the same problems that Marvel and DC face: My customers tell me that they want one thing, and their buying habits indicate that they want something else.

While I like the idea of "being the hero" and offering an extra discount on the issue (instead of the Slashback program), *my* customers are more likely to pick it up, if they know that Marvel is the one offering the cutback in price, since they realize that it is a self-contained story and, perhaps, a good jumping-on point. Sad and confusing, but that has been my experience. (Don't ask me to explain customers; I just serve 'em as best I can.)

You've heard of stores with everything in stock? Here's a store with stock in everything — specifically Paul Stock, from the Librairie Astro in Montreal (which I actually shopped at, back when I was up in Montreal doing *Space Cases*):

I don't think the Slashbacks made one bit of difference in saleability to readers. They pick up a comic book, browse, and, if they're interested, buy it. No one buys reading based on price. The only place where price points come into play are with prestige projects: the $5.95, $6.95, and up titles. Slashbacks should not make a pinch of difference to the retailer. Using a standard 50% discount, a retailer grosses $1.125 on a $2.25 comic book, $0.995 on the same issue "slashed" to $1.99 — 13¢ per copy. Presuming that issue sells 30,000 copies, that's a big $3,900 spread across all retailers. So what does it cost us on the average — a buck a store?

I like Slashbacks, because they're something I can show my customers that says Marvel is *not* the same company as it was in 1993.

I can tell them that a 25¢ Slashback takes 10¢ out of Marvel's pocket for each and every comic book shipped. It may cost *me* $2-3 on my order of *Marvel Boy*, but it costs *them* four grand, and we all know they *need* that money — money that they're "spending" to try to get people interested in their comics.

They can complain about Jemas' "collectability" and "fanboy in Queens" statements with all the outrage that we've become accustomed to from comics fans. They can gripe about "two for two" covers and a glut of X- and Spider-titles and their favorite series being canceled, and I can counter with yes but ...

Look at the Slashback program — they're putting their money where their mouth is. It may not be an effective selling point for an individual issue, but it shows that they're trying to please you.

Look at the editorial changes. You may hate what Quesada is doing, but it shows that Marvel recognizes that it needed a content "fix." It showed that Marvel actually did hear what people were saying about the need for a new direction and responded. If you enjoy the new line or not is irrelevant — taste being subjective — and, if Marvel's new look doesn't suit your taste, DC or Image's might, but you can no longer write off Marvel *en bloc*, because it no longer *is* a bloc. It's trying to reach fans; it's trying to get them interested in trying Marvel titles.

Look at the *Ultimate* line — not so much for the "quality" of writing, because, once again, taste is subjective. Rather, look at it for the $3.99 reprints of *USM* and *UXM* #1-3. Eight bucks in content for $3.99. Non-collectible reprints. Stuff to *read*.

That's where we should look for the big news at Marvel. They're printing stuff to read, and, when they can, they knock off a quarter, or a buck, in hopes it might entice you to try it.

Cutting the Slashback program gives me one less reason why my customers should reconsider the prevalent attitude that equates Marvel with evil.

This isn't WAM. This isn't polybagged with five different cards. This isn't embossed. This isn't use up all the rack space. This isn't ram it down the fanboys' throats Marvel. This is a Marvel that's reaching out — groping out — to try to get back in sync with the readers. If one of the gropes is an ineffective and spotty little 25¢-Slashback, it doesn't matter. It's all the gropes added up that amount to a fondle. Enough fondles add up, and we've got a love affair with Marvel again. Then they get big again, and, if past performance is any indication, once again they'll find a way to screw us.

Ah, well.

That's the biz, sweetheart.

And on that slightly Bogie-esque note, we close out this utterly unscientific and nonbinding survey of retailer opinions. I appreciate everyone who took the time to write in, and it will be interesting to see whether Marvel was paying the slightest bit of attention to any of this.

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.

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Fits 1973 – Current Comics

	2 mil	3 mil	RESEALABLE 3 mil
100	$5.30	$6.80	$9.70
500	23.45	29.05	42.25
1,000	34.45	40.90	70.20
5,000	150.90	184.50	330.30
PCode:	SNC2	SNC3	SNC3R

REGULAR MARVEL $7^{1}/_{8} \times 10^{3}/_{8}$
Fits 1962 - 1972 Comics

	2 mil	3 mil	RESEALABLE 3 mil
100	$5.30	$6.80	$9.70
500	23.45	29.05	43.45
1,000	34.45	40.90	72.15
5,000	150.90	184.50	330.30
PCode:	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE $7^{1}/_{2} \times 10^{3}/_{8}$
Fits 1950 - 1962 Comics

	2 mil	3 mil
100	$5.80	$7.50
500	24.00	29.70
1,000	42.90	49.70
5,000	192.30	229.10
PCode:	SDSA2	SDSA3

GOLDEN AGE COMICS $7^{7}/_{8} \times 10^{3}/_{8}$
Fits Pre - 1950 Comics

	2 mil	3 mil
100	$6.20	$8.60
500	24.30	33.80
1,000	44.10	57.75
5,000	205.70	267.10
PCode:	SGA2	SGA3

MAGAZINES

	STANDARD $8^{5}/_{8} \times 11^{1}/_{8}$		LARGE $8^{7}/_{8} \times 11^{1}/_{8}$	
	2 mil	3 mil	2 mil	3 mil
100	$8.80	$11.30	$9.70	$12.50
500	34.30	41.15	37.60	45.30
1,000	53.15	74.40	58.40	74.40
PCode:	SMAG2	SMAG3	SMAGL2	SMAGL3

Note: Bags have $1^{1}/_{2}$" flap unless noted

LIFE MAGAZINE

	REGULAR $10^{1}/_{4} \times 12^{1}/_{4}$		LARGE $10^{7}/_{8} \times 14^{1}/_{4}$	
	2 mil	3 mil	2 mil	3 mil
50	$5.95	$8.15	$7.20	$9.20
100	10.45	11.30	11.10	13.30
500	45.40	50.70	48.70	58.65
1,000	72.30	93.80	80.40	104.50
PCode:	SLMR2	SLMR3	SLML2	SLML3

TABLOID (No Flap)

	REGULAR 12 x 19		LARGE $14^{1}/_{4}$ x 19	
	2 mil	3 mil	2 mil	3 mil
50	$10.80	$13.40	$11.10	$16.05
100	15.00	19.90	16.40	23.50
500	56.90	77.90	62.65	91.90
1,000	108.10	147.85	119.00	174.60
PCode:	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART (No Flap)

	REGULAR $10^{1}/_{2}$ x 19	LARGE $11^{1}/_{2}$ x 19
	2 mil	3 mil
100	$15.60	$17.15
500	59.95	66.45
1,000	113.60	126.35
PCode:	SOAS	SOAL

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Description / Size (in)	Product Code	* Grade	Gauge (in)	PRICE PER QUANTITY 25	50	100	500	1,000
New Comic $6^{11}/_{16} \times 10^{3}/_{8}$	KCB30N	Economy	0.030	$3.20	$5.90	$9.10	$32.00	$59.15
	KAF28N	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40N	Superior	0.040	11.35	21.00	36.65	159.20	277.00
Regular Comic $6^{15}/_{16} \times 10^{3}/_{8}$	KCB30R	Economy	0.030	$3.20	$5.90	$9.05	$32.00	$59.15
	KAF28R	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40R	Superior	0.040	11.35	21.00	36.65	159.20	277.00
Dell & Silver Age $7^{3}/_{16} \times 10^{3}/_{8}$	KCB30DSA	Economy	0.030	$3.90	$6.10	$9.60	$39.00	$66.00
	KAF28DSA	Intermediate	0.028	7.80	12.40	19.15	77.95	136.95
	KAF40DSA	Superior	0.040	12.10	21.30	40.30	168.85	293.55
Golden Age $7^{11}/_{16} \times 10^{3}/_{8}$	KCB30GA	Economy	0.030	$4.20	$6.50	$10.20	$41.00	$69.90
	KAF28GA	Intermediate	0.028	8.35	12.95	20.35	81.90	144.80
	KAF40GA	Superior	0.040	13.05	23.65	41.25	179.00	311.25

COMIC DIVIDER
$7^{3}/_{8} \times 10^{7}/_{8}$

Plastic		Corrugated	
25	$21.80	50	$13.75
50	34.80	100	22.00
100	60.50	500	71.50
500	272.25	1,000	117.70
1,000	411.40+ Frt		+ Frt

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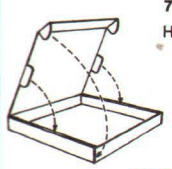

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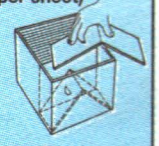

5	$5.30
10	8.50
25	17.70
50	30.80
100	56.00

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MAGAZINE
$9 \times 11^{1}/_{2} \times 15$
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5	29.20
25	104.50
50	188.55
100	277.20 + Frt

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LIFE MAGAZINE
$11^{1}/_{2} \times 14^{3}/_{4} \times 15^{3}/_{4}$
Holds 60–65 Life Magazines.

2	$14.00
5	30.40
25	112.00
50	195.50
100	283.80 + Frt

Prod. Code XLM60

COMPACT COMIC
$7^{3}/_{4} \times 11 \times 15$
Holds up to 200 Comics.

2	$10.35
5	23.15
10	35.90
25	74.20
50	110.00+ Frt
100	198.00+ Frt

Prod. Code XCC200

LONG COMIC
$7^{3}/_{4} \times 11 \times 26$
Holds up to 300 Comics.

2	$13.40
5	29.20
10	58.30
25	117.05
50	155.65+ Frt
100	275.00+ Frt

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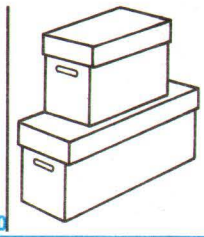

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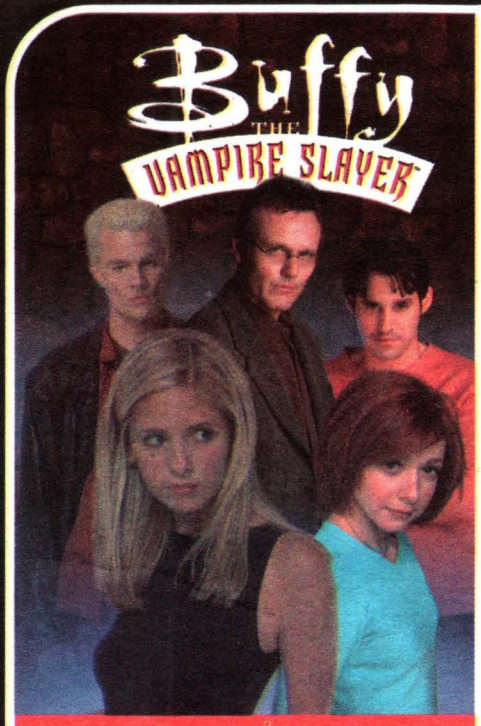

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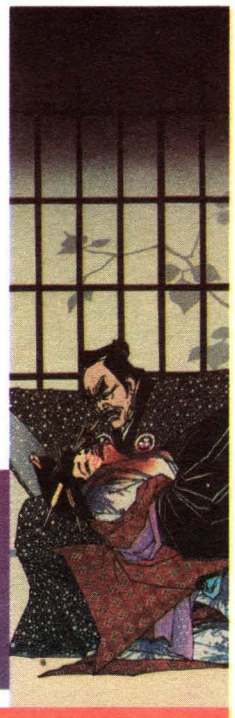

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